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SQUIDS & PROSE

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"ACE-GNOME"



# KPFA

SEPTEMBER 1969

# OAKLAND SYMPHONY 1969/70 SEASON

**GERHARD SAMUEL**  
musical director and conductor

**ROBERT HUGHES**  
assistant conductor

**JOSEPH LIEBLING**  
director, oakland symphony chorus

*You can hear LAST season's Oakland Symphony concerts on KPFA during the next few weeks — see the HIGHLIGHTS page.*

## But what about THIS year's concerts?

The 1969/70 season of 8 concerts begins in October, featuring prominent guest artists and Maestro Samuel's distinctive programming. The prices range from \$12 to \$32.50 for the entire eight concert season and there is a special student rate of \$10. (Incidentally, the season ticket price will save you about 30% over the cost of individual concert tickets — besides, of course, assuring you of the same good location for each concert.)

May we suggest that you look over the programs listed below and then call the Oakland Symphony at 444-3531 (9 a.m. to 5:30 p.m.)? The staff will be happy to commit specific locations for you by phone pending receipt of your order or send you a free brochure.

## 1969/70 PROGRAMS:

**October 14, 15, 16**

### **WILLIAM MASSELOS, pianist**

**Beethoven:** Leonore Overture No. 3  
**Terry Riley:** "In C" (West Coast Orchestral Premiere)  
**Richard Strauss:** Don Juan  
**Brahms:** Piano Concerto No. 1 in D Minor, Opus 15

**November 11, 12, 13**

### **IVRY GITLIS, violinist**

**Mozart:** Overture to "The Magic Flute"  
**Larry Austin:** "Catharsis and Open Form"  
(West Coast Premiere)  
**Bartok:** Violin Concerto No. 2  
**Mahler:** "Blumine" (West Coast Premiere), recently  
discovered movement to First Symphony  
**Ravel:** "Daphnis and Chloe," Suite No. 2

**December 2, 3, 4**

**BEVERLY WOLFF, mezzo soprano**  
**CHARLES BRESSLER, tenor**  
**SIMON ESTES, bass-baritone**  
**GEORGE BAKER, bass-baritone**  
**Oakland Symphony Chorus**  
**Berlioz:** "The Damnation of Faust"

**January 20, 21, 22**

Program and Soloist to be announced

**February 24, 25, 26**

### **THE SWINGLE SINGERS**

**JOYCE ARCE, pianist**  
(1969 Young Artist Award Winner)  
**Mozart:** Symphony No. 35 (Haffner)  
**Chopin:** Piano Concerto in F Minor  
**Luciano Berio:** "Sinfonia" (West Coast Premiere)

**March 24, 25, 26**

### **MARIAN ANDERSON, speaker**

**David Sheinfeld:** "Confrontation" for orchestra, with  
electric guitar and electric violin  
(World Premiere)  
**Aaron Copland:** Lincoln Portrait  
**Debussy:** Fragments from "The Martyrdom of St.  
Sebastian"  
**Scriabin:** Symphony No. 3 ("Divine Poem")

**April 14, 15, 16**

### **PETER SERKIN, pianist**

**Brahms:** Tragic Overture  
**Mozart:** Piano Concerto (K. 453)  
**Henry Brant:** New work commissioned by the  
Youth Chamber Orchestra  
**Schumann:** Symphony No. 4

**May 5, 6, 7**

**MARIAN MARSH, soprano**  
**HOWARD FRIED, tenor**  
**MARVIN KLEBE, bass-baritone**  
**Oakland Symphony Chorus**

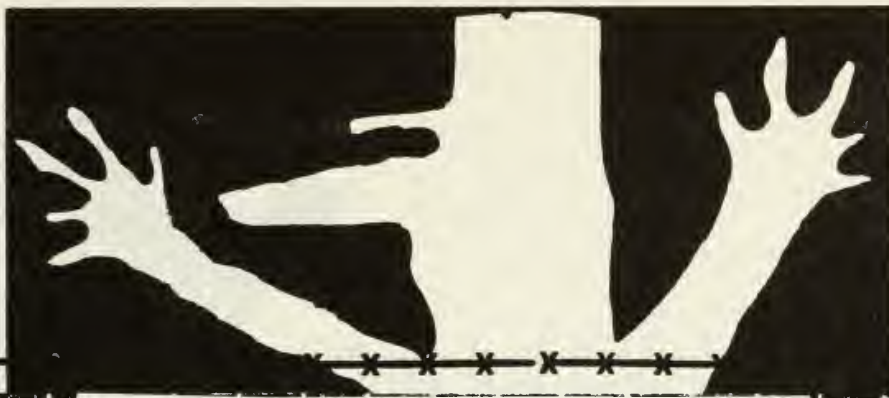
**Rameau:** Music from "Hippolyte et Aricie"  
**Penderecki:** "Dies Irae" for orchestra, chorus,  
soprano, tenor and bass  
(West Coast Premiere)  
Last work to be announced

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**Prices:** Orchestra: \$32.50, \$22.50  
Dress Circle: \$32.50, \$27.50, \$18.00  
Balcony: \$22.50 (sold out), \$18.00 and \$12.00  
Students: \$10 (seating in the lower three price categories)  
Choice of Tues., Wed., or Thurs. evening.

All concerts are held at 8:30 p.m. at the Oakland Auditorium Theater.





# FRENCH STUDENT REVOLUTIONARY POSTERS

PART II OF A SERIES COLLECTED AND  
PHOTOGRAPHED ON THE SITE BY

HERSCHEL B. CHIPP, PROFESSOR OF ART HISTORY

These French Posters depict French revolutionary art as it arose spontaneously during May 1968.



**M A  
V I C T O I R E**

VI *Mein Sieg*

MY VICTORY



**LA LUTTE CONTINUE**





# SALAIRES LEGERS

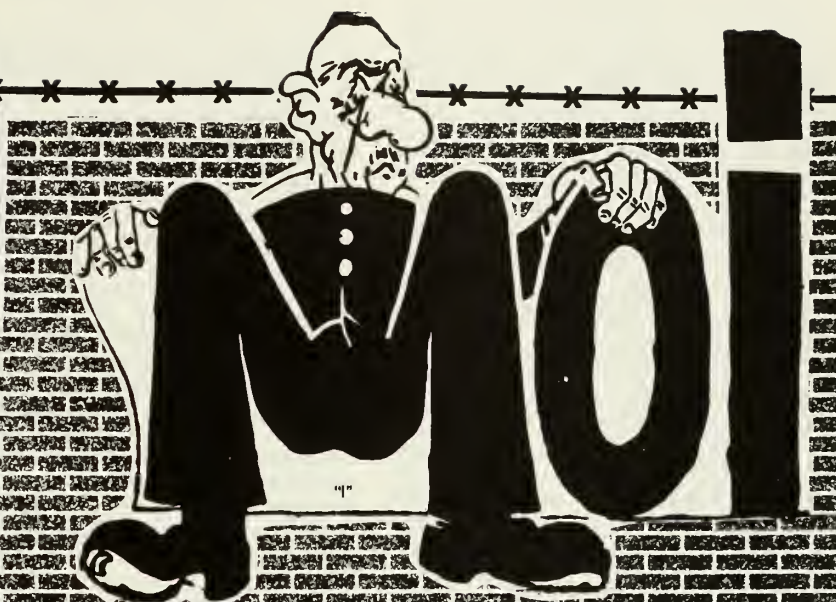


# CHARS LOURDS



LA CHIENLiT  
C'EST  
ENCORE LUI!





**NOUS IRONS  
JUSQU'AU BOUT**



**FIN  
DE  
L'UNIVERSITÉ**

CONSEIL POUR LE MAINTIEN DES OCCUPATIONS

THE END OF THE UNIVERSITY



# Applications of a Visual Transduction Notation System to Art and Life Experiences

By Charles Amirkhanian

## PREFACE

The drawing appearing on the cover of this issue of **FOLIO** is a score meant to be "performed" or "executed." However, as is not the case with most notational systems, the performer or performers are not presented with a specific set of code keys for interpreting the notations of each score. Rather, he must approach any one score with a set of attitudes in mind, the components of which I shall now outline.

There is no single way to perform any one of my scores. Each one of them is simply a matrix containing performance stimuli. What we are dealing with, then, is a finished drawing—in itself a "work of art"—which in turn will serve as the stimulus for another work of art—i.e., a performance of music or a play, the making of a painting or a sculpture, the presentation of a series of events, ad infinitum — OR PREFERABLY, ANY COMBINATION OF THE FOREGOING. Contained in each matrix are various visual images. It is from these images that the artist will derive the individual actions which will constitute a performance.

In many of these matrices, the images are bounded by heavy dark lines which create the effect of dividing the matrix (the over-all score) into delineated AREAS of images. In discussing the manners in which the scores might be performed, I will repeatedly distinguish between these AREAS and the INDIVIDUAL IMAGES found within the boundaries of the various AREAS. The following pictures are AREAS excerpted from two of my scores.

## ORGANIZING OVER-ALL ASPECTS OF A PERFORMANCE

Before suggesting how the artist may proceed to derive a performance based on a reading of INDIVIDUAL IMAGES, I will introduce certain preliminary considerations which should be taken into account.

The performer should decide what medium or media he will employ. He may decide to perform the score as a piece of music (one single medium). He may decide to perform the score in a manner which combines music with painting. He may decide to build a sculpture by means of using the score as a stimulus, and so forth.

Following are further considerations which may apply primarily if a time-space medium (or media) is chosen:

The artist may wish to determine the amount of time he will span in performance.

He may choose to perform not just one, but several, of my scores. If he chooses to perform two or more, he may wish to decide whether to perform them simultaneously or one after the other.

He probably will wish to determine the number of people he will employ in performance. Rehearsals are almost always necessary if for no other reason than that most of the images seem to invite the incorporation of performance materials and props which must be made available and sometimes tried out in order to satisfy oneself as to compliance with the result desired in response to an INDIVIDUAL IMAGE. "Rehearsal" is not meant to imply that spontaneity in performance is to be avoided. Instead, ideally there would be just enough prep-

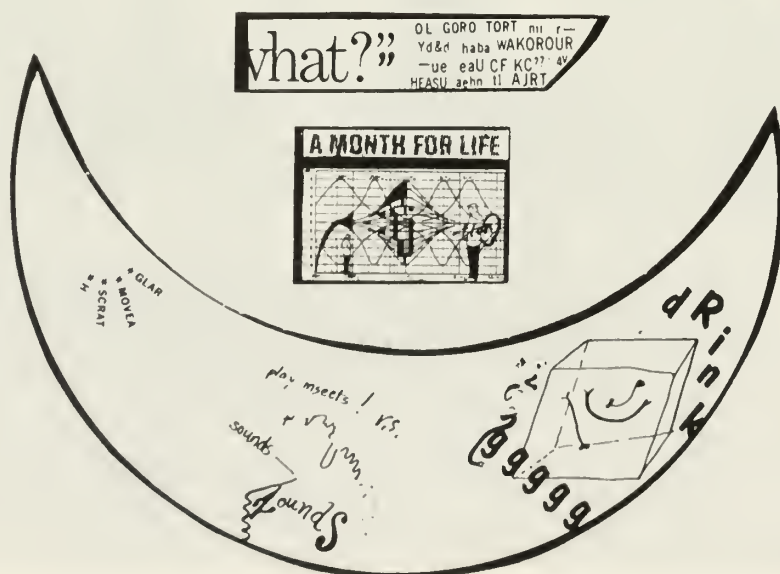
aration to free the artist so that materials gathered for use might be fluidly incorporated (either in a spontaneous or a studiously rehearsed manner). Equally, the early gathering of materials and performers does not preclude the prospect of sophisticated forms of audience participation or of non-audience events.

If employing more than one art form in performance, the artist may make decisions relevant to the means of integrating the media.

A common manner of treating scores containing AREAS is to decide upon a sequential arrangement for performing all or a number of AREAS. The performer might number each of the AREAS of a score and then perform the AREAS in either a predetermined order or an order spontaneously determined during actual performance. Another approach to AREA organization might be to render the over-all shape of the score as the over-all physical form of the performance area. For example, a transparency of the score might be projected onto the floor of a dance stage, with the dancers required to move in certain AREAS in accordance with INDIVIDUAL IMAGES within those AREAS upon which they dance.

If the score is to be performed by a group, will one individual artist instruct the various performers to do certain actions in accordance with his interpretation of the score? If so, the performance becomes one man's work of art; the other performers become part of the means by which his performance is accomplished. At the other end of the spectrum, there is the prospect that each of many performers may agree to an over-all structure by which each person participates autonomously in a rendering of the score as a performance. It is important, whichever the choice, that each participant understands his obligations and limitations.

The AREAS of various scores should be treated as modules in the constructing of a performance. These modules are to be juxtaposed at the discretion of the artist-director. One may choose to relate the shape or size of an AREA to its realization. For example, a large AREA might command a larger unit of realization timewise or spatially than a small AREA appearing on the same score. This, however, is not necessarily so. A director may choose to dwell for five minutes on a small AREA and proceed to perform a large AREA in only twenty seconds of time. The same ambiguity applies to the relative shapes of AREAS, if indeed the shapes are at all taken into account.





## CONFRONTING THE INDIVIDUAL IMAGES

The images found on these scores are meant to stimulate a response on the part of the performer. The forms the response may take are left to the ingenuity of the artist. None of the forms, either verbal or non-verbal, attempt to describe the response desired of the performer. In this regard, the entire system of notation being put forth here constitutes a departure from most present notational systems for art performance. Whereas music notation, as an example, traditionally attempts to define the response desired of the performer, this notation acts to unleash the imagination of a performer. None of the IMAGES is intended to be approached as translatable into a specific response which I, as composer of the score, wish to have elicited. Rather, the IMAGE is the stimulus for the incubation in the mind of the performer of a string of possibilities from which he may choose one or more to incorporate in his execution of the score.

The style of lettering and drawing which I employ is simply a matter of personal taste. Another person creating a score to be read in a like manner might (and likely would) draw in an entirely unrelated style. The primary constant between the two, then, would be that both the scores are realized by a performer who transduces visual images into a medium or form differing in some way from that of the completed score.

Notice that, in most cases, INDIVIDUAL IMAGES lie separated from one another in space. This separation is made to facilitate the performer in arriving at isolated specific responses which become linked together by their very juxtaposition in actual performance. Furthermore, as the INDIVIDUAL IMAGES are placed apart from one another, the performer will tend to approach each IMAGE as a separate unit of notation. The result will be to encourage two diverse responses to two vastly different contiguous images. Hopefully, by approaching each image freshly, the performer will be more likely to see one IMAGE as characteristic of one medium while a nearby image seems best performed in an entirely different medium. It is just this sort of invention—given free reign—that I wish to encourage. Rather than to have a performer fear combining two actions or two media which seemingly do not relate, I prefer having him play out his associations and fantasies on the two IMAGES, leaving the act of making relationships to the auditors of the performance.

Let us take, for example, the IMAGE series at right, giving various sample realizations. Assume that the following AREA is given and that it has been decided to perform one action for each of six INDIVIDUAL IMAGES, and to read from left to right:

A. As played by a CONCERT MUSICIAN, specifically a PERCUSSIONIST. Percussionist (1) strikes gong; (2) plays record of music from Russian Orthodox Mass on portable phonograph; (3) scratches butt end of xylophone sticks jerkily across tympanum head; (4) plays about fifteen notes on xylophone in middle and high registers; (5) utters the word "DUE" while raising hammer, and "DOE" while smashing a walnut; (6) utters "OR . . ." and proceeds to exit by means of the nearest visible door.

B. As performed by a PAINTER using oils on canvas—may be a performance piece (i.e., an audience witnesses the actual process of painting) or simply a finished product (i.e., the completed painting)—or it may be both. Painter (1) throws ten darts at the blank canvas, puncturing it; (2) squeezes a full tube of white paint onto the surface of the canvas; (3) brushes on ink delicately; (4) paints several of the dart holes a bright red; (5) paints an apple on the canvas—there is a large nail in the apple—the apple is bleeding; (6) wires an oar to the canvas—under the oar is painted the word "DOOR."

C. As realized by a THEATRICAL DIRECTOR, DRAMATIST, or ACTOR. (1) The curtain rises; onstage is an enormous plastic eyeball, fifteen feet in diameter, staring straight ahead. (2) A man walks upstage in front of the eye, stops, spreads his legs, raises his hands above his head, and places his palms together. (3) Fifteen seconds later he lowers his arms and shuffles his feet as if attempting to tap dance. (4) He stomps his right foot repeatedly and at various volume levels in mock frustration. (5) He pulls a hammer from his pocket and marches, with his back to the audience, right back to the eye. He knocks once very sharply with the hammer on the pupil of the eye. (6) A door opens in the pupil and he climbs in. The door slams behind him. The curtain falls.

It can be seen that performances of these scores will not often take the shape of simple improvisations. In each of the foregoing realizations, preliminary decisions were necessary. The percussionist required various instruments and props; he had to place them onstage and he probably rehearsed the order of transition from one instrument to another. Assuming this IMAGE series to be a fragment from a longer AREA, belonging in turn to a large matrix of AREAS, the logistic complication of such a performance becomes obvious.

In the case of the painter, the artist had a wide variety of choice from among such media as oils, acrylics, and watercolors. He also might have combined various types of paint. Or he might have chosen not to choose until the actual painting was to have begun. Furthermore, the painter must have considered whether or not to predetermine the placement of the successive images on the canvas. Similarly, he must have chosen whether or not canvas was to have been used.

In order to realize the score as a dramatic work, the director had to choose props, actors and stage directions. Keep in mind that a director might have asked that accompanying sounds be used. At the director's discretion these sounds may have been (1) arbitrarily chosen by the director to have been integrated with parts of the action, (2) played by musicians performing in response to the same IMAGES being used by the actors, (3) played by musicians responding to yet another AREA of INDIVIDUAL IMAGES, (4) played by musicians responding to the images of the actors themselves, and so forth.

Notice that both representational and abstract visual images can be treated in a variety of ways. They can be interpolated to represent parameters of the art form at hand (e.g., in a music performance, a wide line might be performed at a louder volume than a narrow line), or they may be interpolated by free association (e.g., a certain abstract shape might remind the performer of a person whom he dislikes and the resulting action might be a generally unsavory event). This is especially applicable to letters and words wherever they appear. The word "pomegranate" in a score might inspire a clarinetist to read a line from a bawdy poem ("pomegranate" as literary symbol for sexuality). It might lead an actor to firing a shotgun (pomegranate seeds). It might move a sculptor to carve the letters "P-O-E-M" out of granite!

The AREA pictured previously to illustrate an example of INDIVIDUAL IMAGE realizations is not always a typical one. In many of these scores, the AREAS do not arrange the IMAGES in such obvious linear patterns. When approaching a more complex arrangement of IMAGES, the artist will want to decide upon his own method of dealing with this problem. He may decide to jump randomly from image to image within one single AREA or perhaps to follow a pre-arranged pattern. The possibilities here again are limitless.





## AN INFINITUDE OF APPLICATIONS

The artist dealing with these scores is working without being confined to any specific historical artistic styles or tendencies. He may find it profitable to utilize the score to enforce a new format upon his own current personal style and/or predilections. Furthermore, he is not really limited, as it might seem, to performing a series of disparate, unrelated events. Indeed, since he is empowered to "decode" the IMAGES, he might easily decide to work at realizing the score until he can honestly infer a realization with a logical narrative-like series of events (such as is characteristic of a traditional novel or play). In any case, the decisions very nearly are all his because, after all, he is creating the work.

It should not be forgotten, however, that this new notation exists only because it is meant to beget realizations (works of art and beyond) that otherwise would not suggest themselves.

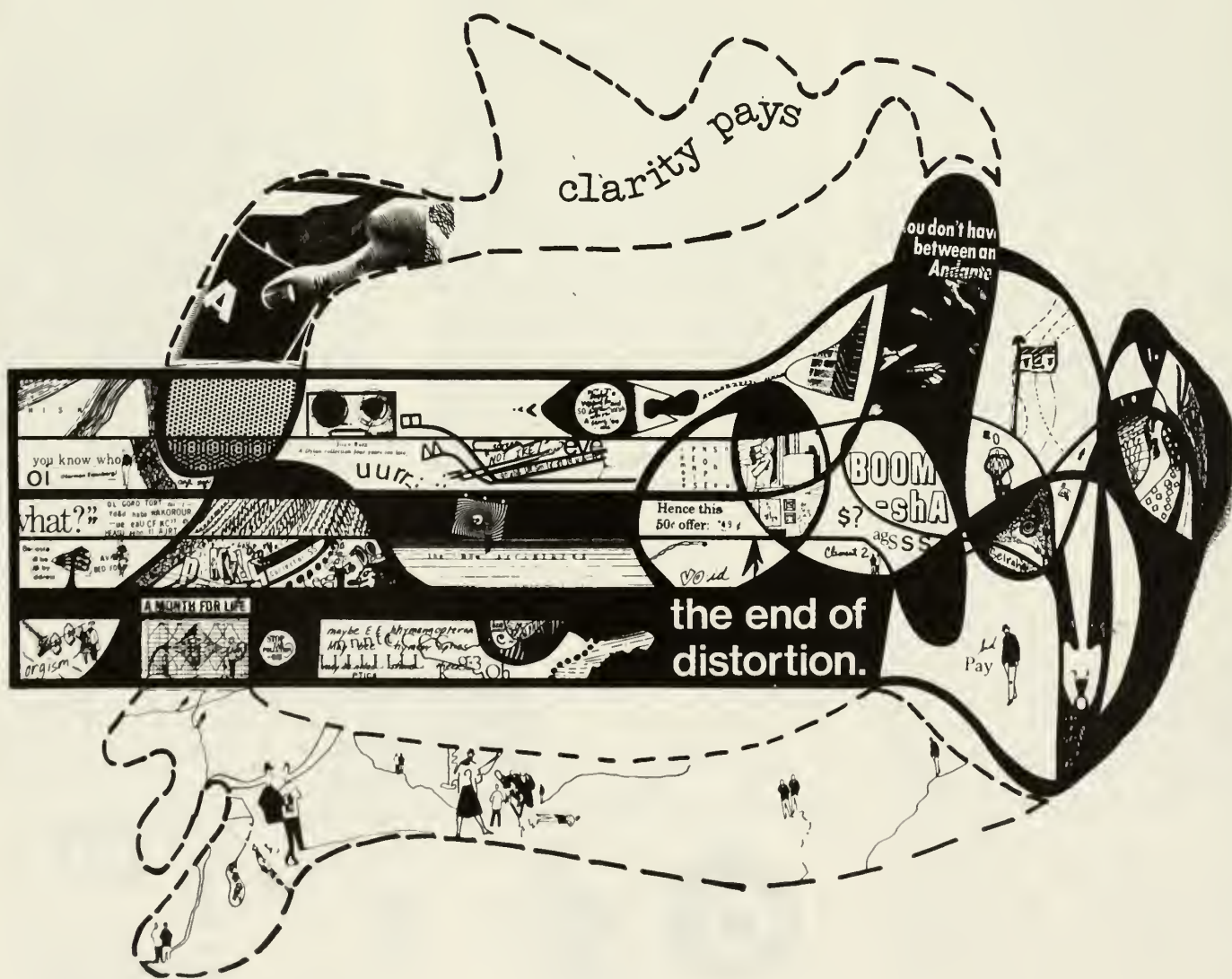
Hopefully, this attitude will be embraced by those who would perform these scores.

There is little need for me to elaborate on the infinite possibilities for application of this notation system to various aspects of education, therapy, recreation. Recently, a high school teacher to whom I had taught this notation system caught two of her sixteen-year-old female students nearly falling asleep at their desks. She utilized the opportunity to have each of them draw one series (much like our "AREA") of abstract and representational drawings. The girls traded papers and were both in turn asked to relate a story based on the succession of IMAGES before them. The experiment was highly successful, both young ladies rambling on and on with their tales. The remainder of the hour was devoted to this type of activity, to the delight of the class members.

With prospects for a future in which most humans will not be required to "work" at all, leisure time might be

utilized by following a score to determine how one will shop for groceries, or plan a week's activities, or travel from place to place.

Scores of this nature do not limit themselves to performance only by artists with formidable technical resources; anyone may participate. The only requirement is a willingness to approach a series of non-verbal images with the intent to "read" them with a fluency somewhat akin to our present facility with verbal images. In this regard, here is a new path for introducing art disciplines to "non-artists." The person approaching the score in order to make a painting, for instance, is not taught that only those who can paint recognizable figures such as torsi and geraniums can possibly be visual artists. Rather, he is encouraged to paint his responses, since there can be no one "correct" series of responses. He is encouraged further by the sense of purpose which results from adhering to a score.





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September, 1969 1969 Pacifica Foundation  
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## Folio Previews

As you have witnessed in the last two issues of the FOLIO, KPFA has come into its own with the written as well as the spoken word (and picture). We bring you this month two literary figures whose works in this FOLIO have not been published elsewhere—Lennart Bruce and Nanos Valaoritis. Mr. Valaoritis' poems are also to be broadcast this month in a reading by the poet on September 6th. We also bring you French Revolutionary posters not published elsewhere. For further background on this art, you should listen to Herschell Chipp's interview on KPFA on September 5th.

On our cover there is a graphic score done by our new music director, Charles Amirkhanian. Accompanying the score is an article in this issue of the FOLIO discussing the score and this particular form of musical composition.

To celebrate the opening of the fall season in the arts and politics, KPFA presents several new programs:  
The 1968-69 season of the Oakland Symphony, recorded especially for broadcast on KPFA:

A series of concerts of new music from Yugoslavia;  
and . . .

for those of you who wish to create new music — tune in to Radio Event No. 1

however, if you're a spectator musician, you can be a spectator-creator by listening to live electronic music with John Payne on September 9th . . .

AND, AND, AND  
DON'T MISS

WHAT'S HAPPENING . . . OUR NEW THREE HOUR NEWS AND  
PUBLIC AFFAIRS PROGRAM MONDAY THROUGH FRIDAY FROM  
FIVE P.M. TO EIGHT P.M.

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Cover:

CHARLES AMIRKHANIAN  
Music Director



## From the Manager

September will be a month of new beginnings and trial runs at KPFA. Along with such special projects as Marathon, extended coverage of the People's Park crisis, and Houston Day, the entire staff at KPFA has been preparing for some important changes on our air. What follows are some notes on three of the more immediate changes which we think will please you.

We have consolidated our regular daily news and public affairs programming into a three hour time band running from five until eight o'clock each evening, Monday through Friday. During this three hour period, which we are calling "WHAT'S HAPPENING," we have scheduled our press reviews, special reports, new series programs from Pacifica's Washington Bureau, reviews in the arts, a daily calendar of events, the news and commentary, and the Open Hour.

Each day's edition of WHAT'S HAPPENING will be hosted by a staff member who will conduct the program, as much as possible, with a live format. We intend to make WHAT'S HAPPENING intelligent, lively and relevant. Our valuable commentators, press reviewers, reporters and staff will comprise the resource group for this programming.

We welcome your comments and suggestions on this new program format. Please bear with us if the new changes result in temporary "snafus." The program is experimental and will be flexible in its format to make it as interesting as possible for you.

We hope this month to begin our Stereo broadcast trials, probably soon after September 15th. Our engineers are hard at work on the stereo conversion project. Let us know how you receive the stereo signal.

Regular subscribers are already aware of the change in FOLIO format. The FOLIO is becoming a magazine as well as an interesting program guide. The idea of a magazine format has kicked around KPFA for many years. It is sparked by a recognition of the vast amount of valuable spoken and written material which the station handles each month. The magazine portion of the FOLIO can serve as a permanent record for our listeners of material they have heretofore only heard fleetingly over the air.

We are pleased, with your continued support, to be able to undertake these projects. We ask that you remember that they are experimental, that they are done with your listening and reading pleasure in mind. Again, we welcome your comments and suggestions.

*Al Silborty*

## LETTERS TO THE EDITOR:

Dear KPFA:

This letter is in response to Lincoln Bergman's article in the August *Folio* on the National Convention of and split in SDS. I think that there are many inaccuracies and distortions in the article. One major distortion is not differentiating between the Progressive Labor Party (PL) and the Worker-Student Alliance Caucus (WSA) of SDS. WSA was formed around three political points:

1. The student movement should have a pro-working class outlook, and its basic strategy should be to build a worker-student alliance.
2. The student movement should be anti-racist, anti-imperialist, and internationalist.
3. Anti-communism is a weapon of the power structure and must be fought and defeated within the movement and among the people.

PL is a communist party—WSA is not. It is true that PL is active in WSA and gives left leadership to WSA. There are many people in WSA who support PL, but there are also many who disagree with PL on many issues. But the point is not whether WSA is communist or not, but rather that this kind of distortion is blatant anti-communism. In fact, anti-communism appears in this article many times. For example, after describing PL as a pro-Peking, Marxist-Leninist party, Bergman says that PL "... has now organized large portions of many (SDS) chapters across the country into the Worker Student Alliance;" i.e. "WSA is a communist conspiracy." It is certainly true that WSA has grown a great deal, but this is because of good politics. Harvard, for example, has the largest and strongest SDS chapter in the country. It is led by WSA. At Berkeley, a split similar to the split in National SDS occurred last fall. As a result, SDS was weak at Berkeley at that time. But now, through WSA leadership, SDS is emerging as the strongest force in the movement here.

Probably the grossest distortion in Bergman's article is in regards to numbers. Bergman correctly estimated that there were about 1500 people at the convention, and that about 500 people went into the other room Friday night. But he then goes on to say that another 500 joined those in the other room, and that 1000 walked out. This is nonsense. The floor of the convention sat 1100, and it was almost full all day Saturday and Sunday. In fact, it was precisely because the Revolutionary Youth Movement (RYM) leadership found themselves in the minority that they walked out. If they had the kind of delegate majority that Bergman indicates, and if all of these delegates were so anxious to 'expel PL,' they certainly would have voted PL out. But they were in the minority. And since they are careerists and elitists, they refused to take a minority position in SDS. That is why they walked out.

Bergman states that the primary differences between WSA and RYM are over PL's positions on nationalism and on the National Liberation Front. (PL feels that the ideology of nationalism is reactionary, and that the NLF leadership and the North Vietnamese Communist Party are selling out the Vietnamese people by negotiating a settlement which will stop short of complete liberation and the establishment of socialism.) Many people in WSA may agree with these positions, but many do not. The point is that these are not WSA positions; they are PL positions. But there are many real political differences between WSA and RYM. There are differences about how to fight racism and imperialism and about how to fight back against repression. The primary difference is the basic strategy and outlook for the student movement should the movement be pro-working class and try to ally with workers, or should it be a movement of "revolutionary youth?" This difference manifests itself in practice with a serve-the-people outlook instead of a narrow, student-privilege outlook. For example, at Harvard, the WSA-led SDS chapter organized thousands of students to throw ROTC off campus and to fight against University expansion into working class communities. At Berkeley, on the other hand, the main activity last year of the Radical Student Union (RSU), the local representative of RYM, was to attempt to steal, leave, or buy a park for students and street people.

Was this to ease the exploitation by U.S. imperialism of white and third-world workers around the world? No, said the RSU. In their paper *Outcry* #2 they said, "we declare openly that our demand is for space to expand our community and OUR LIVING OF GOOD LIVES!"

Though the RYM leadership calls itself Marxist and sometimes gives lip service to supporting the working class, in practice they are elitist, opportunist, and anti-working class. At the convention, just the different agendas proposed by WSA and by RYM made this clear. Bergman, for some reason, failed to mention that there was a fight over agenda. He did mention one minor difference—the question as to whether or not Chris Milton should speak on his experiences in China, but he distorted our reasons for not wanting Milton to speak. We felt, on the one hand, that Milton would just wave the RED BOOK to bait PL, and on the other, that workshops were more important. In fact, the primary difference in agendas was the question of workshops. Their agenda included possibly one workshop the first evening if there was time, while ours included many workshops. We felt that the best way for political debate to go on was in workshops; that through workshops people could compare and exchange experiences and learn from and struggle with each other. One (non WSA) person told me that the only reason he came to the convention was to take part in workshops. The RYM leadership said that people could learn politics best by listening to panels of "experts." In fact, because of their careerism and elitism, they were afraid of real political debate. But all their attempts at stifling debate and all their manipulations did not prevent political debate. In the end, they were thoroughly exposed and discredited. The majority of independent people were allying with WSA after three days. It was then that the RYM leadership decided to walk out.

At the end of the article Bergman mentions some of RYM's future plans, but for some reason, he does not mention the resolutions passed at the SDS convention. (Is he trying to imply that now that WSA leads SDS, SDS will not do anything?) In fact, two resolutions were passed: "Less Talk, More Action—Fight Racism" and "The Fight for Women's Liberation Is Basic to Defeating Imperialism." The first provides ideas for actions for the coming academic year and I think that it is safe to assume that there will be many WSA-led, Harvard-type struggles.

Splits in general may be good or bad. We feel that this is a bad split. First, because this split was an unprincipled one for the reasons outlined above. Moreover, there was a great deal of anti-communism involved, similar to the anti-communism of Bergman's article. And secondly, because SDS should be a broad-based organization aimed at ending racism and imperialism. Political debate and struggle over the direction and strategies for the student movement should go on in SDS. We think that it is important for the movement to have a pro-working class outlook, and thus pro-worker politics are the last that should be excluded. In the coming months we will see RYM primarily concerned with destroying WSA, while at the same time we will see the continued growth of Worker-Student Alliance politics and the continued WSA leadership of good struggles on campuses across the nation. We will advance under attack!

Sincerely yours,  
Erik Rosenthal  
Berkeley SDS, WSA



# HIGHLIGHTS

## SONGS AND CONVERSATION: JOY '69

Stars of this new hit San Francisco production, Oscar Brown Jr. and Sivuca, talk about their lives and the origins of "Joy" and sing songs from the show

September 1

## CONTEMPORARY MUSIC FROM ZAGREB, YUGOSLAVIA

Music from the 12 day festival held in connection with the International Congress "Encounters of Music Traditions — Sources of the Future"

September 2,5,8,12,16  
18,21,23,27,28,29

## CAMINO REAL BY TENNESSEE WILLIAMS

Recorded at "The Theater" by KPFA, the play is a spectacular drama — a prayer for the wild heart kept in cages

September 21

## THE POEMS OF NANOS VALAORITIS

Mr. Valaoritis reads from his own work, some of which appears in this issue of the FOLIO

September 6

## RADIO EVENT NO. 1, "RADIO CARESS"

Intermedia artist Charles Amirkhanian, KPFA's new Music Director, requests the active participation of the listening audience

September 30

## THE OAKLAND SYMPHONY

Recordings made during the 1968-69 season

September 15,17,19,22,24,26

AND — PRESENTING, INTRODUCING AND  
ANNOUNCING KPFA'S NEW PUBLIC AFFAIRS

AND NEWS BLOC  
"WHAT'S HAPPENING"

Monday through Friday  
5 to 8 p.m.

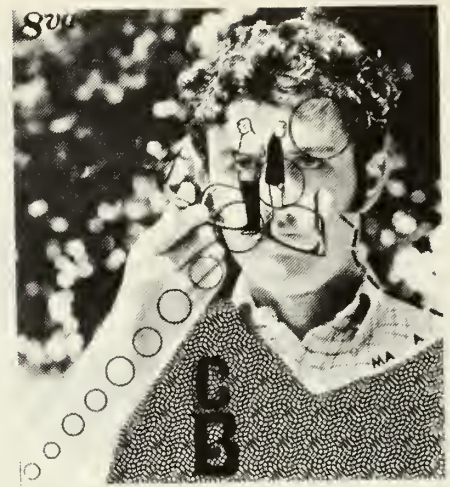
## PROFILE: WILLIAM MANDEL



(Ed. Note: Following is a profile of William Mandel who produces "Soviet Press and Periodicals" for KPFA. The material is an updated description taken from *Social Thought in the Soviet Union*, A. Simirenko, ed. Quadrangle, 1969)

Collected works such as *Social Thought in the Soviet Union* trace their origins, in the Soviet field, to the special issue of the *American Sociology Review*, June, 1944, titled "Recent Social Trends in the Soviet Union." William M. Mandel was an invited contributor on that occasion as well as a consultant in its planning. That year also saw the appearance of his first book, *The Soviet Far East and Central Asia*, although he had published in scholarly journals since 1941. His latest book is *Russia Re-Examined* (revised edition 1967). In 1947, at the Hoover Institution, Stanford University, he was one of the first two individuals in the United States to be awarded postdoctoral fellowships in a Slavic studies program. He has taught at

U.C. Berkeley, San Jose State College and San Francisco State College, translates quarterlies covering the spectrum of social science in the U.S.S.R., is an associate of *Current Anthropology*, and has been awarded honorary memberships in organizations in geography and sociology. His most recent publications are "Reflections on the Soviet System," in Hendel and Braham, *The U.S.S.R. after 50 Years* (1967) and "Soviet Marxism and Social Science" in *Social Thought in the Soviet Union*, Alex Simirenko, ed., Quadrangle, 1969. Mr. Mandel has made four visits to the U.S.S.R. over a span of thirty-five years, including one stay of a year's duration. His "Soviet Press and Periodicals" program carried on KPFA for the past twelve years, is also heard on the Pacifica stations in New York and Los Angeles and on other listener-sponsored stations in Seattle, Portland and St. Louis. The State Historical Society of Wisconsin is acquiring Mr. Mandel's papers for its Contemporary Social Action Collection.



Our new Music Director, Charles Amirkhanian, was born in Fresno, California, in 1945. Amirkhanian has had a life-long interest in music as a pianist, percussionist, composer and collector. He maintains an extensive collection of classical music recordings with emphasis on composers of the Twentieth Century. From Fresno State College he received a B.A. in English Literature. While there, he also studied printmaking, poetry and filmmaking, and was a student of photographer Gayle Smalley. He was active as a performer and organizer of numerous student-faculty concerts and was President of the school's chapter of Phi Mu Alpha Sinfonia. On behalf of the Fresno State College Music Library he solicited a collection of tape recordings of unpublished works by American composers. For several years he served as a percussionist with the Fresno Philharmonic Orchestra. This past June he received an M.A. from San Francisco State College in the Interdisciplinary Creative Arts Department.

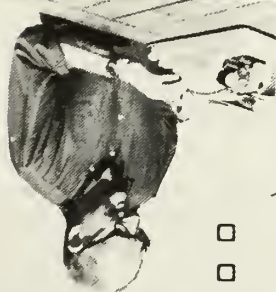
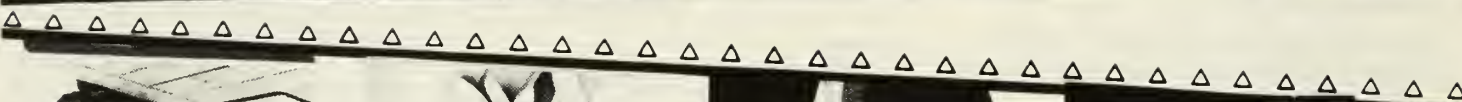
Amirkhanian's earliest works were composed for percussion ensembles and speech quartets. His current interest in mixed-media performances was first manifested in his *Symphony I* (1965) which was scored for twelve players and over one hundred instrument-objects. In collaboration with Oakland painter Ted Greer, Amirkhanian developed a radical system of music notation whereby visual images are translated by performers into theatrical sound events. The system now has been expanded to encompass all other known media (see article, p. 4).

Amirkhanian has twice composed music for major presentations by Ann Halprin and the Dancers' Workshop Company of San Francisco. He has also collaborated with poets Liam O'Gallagher and Lewis MacAdams, dancer Norma Leistiko, composers John Payne and Arthur Woodbury, and actress Billie Alexander. Charles was married on December 30, 1968, to Carol Lynne Law, an artist originally from Belton, Texas.



# What's

# Happening?



JACK MORRISON,



MEMBER OF THE SAN FRANCISCO BOARD OF SUPERVISORS

KEITH MURRAY,



ECOLOGY AND POLITICS, FORMERLY CALLED MAN-OUT-OF-DOORS

ROBERT PICKUS,



PRESIDENT OF THE WORLD WITHOUT WAR COUNCIL OF NORTHERN CALIFORNIA AND SENIOR ASSOCIATE OF THE CENTER FOR WAR/PEACE STUDIES

LEWIS F. SHERMAN,



ATTORNEY AND REPUBLICAN STATE SENATOR FROM THE 8TH DISTRICT

BEN SEEVER,



PEACE EDUCATION SECRETARY OF THE AMERICAN FRIENDS SERVICE COMMITTEE OF NORTHERN CALIFORNIA

ROBERT TIDEMAN,



DIRECTOR OF THE HENRY GEORGE SCHOOL OF SOCIAL SCIENCE IN SAN FRANCISCO

HAROLD REYNOLDS,



GRADUATE STUDENT IN GERMAN AT THE UNIVERSITY OF CALIFORNIA IN BERKELEY

SIDNEY ROGER,



BAY AREA JOURNALIST SPECIALIZING IN LABOR AFFAIRS

MARVE HYMAN,



CHEMICAL ENGINEER AND LECTURER ON POLLUTION CONTROL AND COMPUTER APPLICATIONS

PETER FRANCK,



EAST BAY ATTORNEY ACTIVE WITH THE NATIONAL LAWYERS GUILD AND THE MOVEMENT LIBERATION FRONT

HENRY ANDERSON,



FREE-LANCE SOCIAL ANALYST AND WRITER

FATHER



CHAIRMAN OF THE COMMISSION ON SOCIAL JUSTICE, ARCHDIOCESE OF SAN FRANCISCO

EUGENE BOYLE,



TOM HAYDEN,



POLITICAL ACTIVIST



DICK MEISTER,



LABOR WRITER

STEW ALBERT,



YIPPIE ACTIVIST

HENRY RAMSEY,



RICHMOND ATTORNEY

DAVID N. BORTIN,



BAY AREA ATTORNEY, WHO DISCUSSES "LAW AND ORDER"

JEANETTE HERMES,



ATTORNEY WHO HAS DONE RESEARCH IN CHINESE LAW

DONALD F. ANTHROP,



RESEARCH CHEMIST WITH THE RADIATION LABORATORY AT THE UNIVERSITY OF CALIFORNIA

STEVE MURDOCK,



PACIFIC COAST WRITER AND COMMENTATOR ON POLITICAL AFFAIRS

GERALD FEIGEN,



NEWSPAPER AND MAGAZINE WRITER AND PHYSICIAN

PETER SHAPIRO,



MEMBER OF THE JOE HILL CAUCUS OF SFS

JOHN HOPKINS,



EDUCATIONAL ASSISTANT FOR THE CONSUMER'S COOPERATIVE

GEORGE BRUNN,



JUDGE OF THE BERKELEY-ALBANY MUNICIPAL COURT

J. DENNIS LAWRENCE,



COMPUTER PROGRAMMER AT LIVERMORE

NICHOLAS PETRIS,



DEMOCRATIC STATE SENATOR FROM THE 11TH DISTRICT

WILLIAM MANDEL,



AUTHORITY ON THE USSR AND AUTHOR OF THE BOOK RUSSIA RE-EXAMINED

HAL DRAPER,



OF THE INDEPENDENT SOCIALIST CLUB AND AN EDITOR OF NEW POLITICS and/or

ANNE DRAPER,



OF THE AMALGAMATED CLOTHING WORKERS STAFF AND SECRETARY OF CITIZENS FOR FARM LABOR



# MONDAY

## 7:00 NEW RELEASES CONCERT

## 8:00 CONCERT

Rameau: Suite from opera Dardanus

Peters, Collegium Aureum - Vietrola VICS 1333 (31)

Toch: Divertimento, Op. 37, No. 2

Heifitz, violin; Piatigorsky, cello

RCA LSC 3009 (7)

Mendelssohn: Songs without Words

Novaes, piano

Turnabout TV 34245 (40)

Hovhaness: Triptych

Antonini, Bamberg Symphony

CRI 221 (22)

Bocherini: Sonata in D

Heifetz, violin; Piatigorsky, cello

RCA LSC 3009 (9)

## 10:00 MORNING READING

10:30  
**ANCIENT CHURCH MUSIC**  
Musie from Byzantine murgie codexes and Italo-Albanie settlements in Sicily. (Radio TV Zagreb)

## 11:00 AT THE DROP OF ANOTHER HAT

Michael Flanders and Donald Swann perform their own sketches. Recorded live at the Theater Royal in London.

## 12:00 600 YEARS OF EUROPEAN MUSIC

Middle Ages to Early Baroque, performed by the South German Pro Musica Antiqua et Moderna.

## 1:00 CONCERT

Dukas: Variations, Interlude and Finale on a Theme by Rameau (1903)

Engdahl, piano

MGM E 3421 (18)

Maxfield: Toy Symphony

KPFA tape (12)

## 1:30 URBANIZATION — ITS MANY MEANINGS

# SEPTEMBER 1

2:30  
**FROM HUAC TO HISC — I**  
Professor Hugh H. Wilson of Princeton talks about HUAC's legacy, and the effects of 30 years of witch hunting.

## 2:45 OF UNICORNS AND UNIVERSES

Fantasy and speculative fiction reviews with Baird Searles.

## 3:00 NEW RELEASES CONCERT

## WHAT'S HAPPENING

5:00  
**CONFRONTATION WASHINGTON**  
**WHERE IT'S AT**  
**WASHINGTON REPORT**

6:00  
KPFA NEWS  
SIDNEY ROGER

7:00  
**WILLIAM MANDEL, SOVIET PRESS AND PERIODICALS**

7:15  
OPEN HOUR

## 8:00 JOY '69

Oscar Brown, Jr., and fellow musician Sivuca talk and sing songs from "Joy '69" at the On-Broadway Theater in San Francisco.

## 9:00 MORAL EDUCATION IN OUR SCHOOLS

Elsa Knight Thompson talks with U.C. Law Professor Frank Newman about the State Board of Education's proposed moral guidelines.

## 9:45 THE ALDEBURGH FESTIVAL

## 11:00 WORDS

A program of new poetry and word art produced by Clark Coolidge.

12:00  
**TIEDWINDLE**  
with Donald Anthony.

# TUESDAY

## 7:00 NEW RELEASES CONCERT

## 8:00

## THE EARLY BIRD GETS THE FURTWANGLER

Respighi: Laud to the Nativity (1930)

Horne, soprano; Bressler, tenor; Roger Wagner Chorale; Wallenstein, Los Angeles Philharmonic

Capitol p8572 (24)

Furtwangler: Symphony No. 2.

Furtwangler, Berlin Philharmonic

DGG 18114, two discs (84)

Hanson: Symphony No. 3

Hanson, Eastman-Rochester Orchestra

Mereury 50449 (34)

## 10:00 MORNING READING

## 10:30 THE QUALITY AND DIRECTION OF AMERICAN LIFE

A talk by author Richard Goodwin.

## 11:30 SOME WEIRD DVORAK

## 1:00 THE POETRY OF BARBARA HOLLAND

read by the author.

## 1:30 THE CYCLES OF LIFE

Dane Rudhyar, considered the "best astrologer in the U.S. if not the world," speaks about astrology and the I Ching.

## 2:30 FROM HUAC TO HISC — II

Professor Oliver Club speaks on foreign policy at the 10th annual meeting of the Committee to Oppose HUAC, held in Washington, D.C.

## 3:00 CONCERT

Tchaikovsky: Symphony No

Stamitz: Sinfonia Concertante in A

Schumann: Naechtstuecke, Op. 23

Davies: Revelation and Fall

# SEPTEMBER 2

## WHAT'S HAPPENING

5:00  
JOHN HOPKINS,  
CONSUMER PROTECTION  
DRAMA AND  
LITERATURE REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
ROBERT PICKUS

7:00  
OPEN HOUR

## 8:00 BIENNALE OF CONTEMPORARY MUSIC — I

The opening concert in the twelve-day festival held in Zagreb, Yugoslavia in May, 1969.

Fribee: Lamento  
M. Miletic-B. Sakae: Choral Quartet with double-bass  
Igor Kuljerie, The Zagreb Soloists

Jez: Do Fraig Amors, cantata  
P. Ambroz, tenor; Tone Prus, baritone; Lojze Lebie, The Radio Ljubljana Chamber Choir

## 9:00 LETTERS OF A JAVANESE PRINCESS

A dramatic reading by Marian Seldes of the letters of Princess Raden Adjeng Kartini, an Indonesian national heroine.

## 10:00 A CONCERT OF BALINESE MUSIC

## 11:00 A CONVERSATION WITH GIORGIO GOMELSKY

A talk with the founder of England's Crawdaddy Club, where both the Rolling Stones and the Yardbirds got their start. Mr. Gomelsky discusses music, music business and the late Sonny Boy Williamson.

## 12:00 MUSIC SPECIAL



## WEDNESDAY

### 7:00 NEW RELEASES CONCERT

### 8:00 CONCERT

Debussy: Three Nocturnes  
Barbirolli, Orchestre de Paris  
Angel S-36583 (27)  
German Folk Songs  
Prey, baritone  
Angel S-36538 (24)  
Berwald: Septet for Strings  
and Winds (1828)  
Melos Ensemble  
Angel S-36538 (24)  
Messiaen: Les Offrandes  
Oubliees (1930)  
Baudo, Orchestre de Paris  
Angel S-36559 (24)  
Nielsen: Woodwind Quintet,  
Op. 43 (1922)  
Melos Ensemble  
Angel S-36538 (24)

### 10:00 MORNING READING

### 10:30 CONTEMPORARY MUSIC FROM GERMANY

11:15  
**SCHOOL DECENTRALIZATION — A PLANNED DISRUPTIVE EXPERIENCE**  
An analysis of school system re-organization by Ewald Nyquist, acting commissioner of the New York State Board of Education.

### 12:15 RECENTLY RECORDED WORKS BY HARRY PARTCH

### 1:00 CONCERT

Riegger: Music for Brass  
Choir, Op. 45 (1949) (8);  
Movement for 2 Trumpets,  
Trombone and Piano,  
Op. 66 (1960) (4);  
Nonet, Op. 49 (1951) (8)  
Etler: Concerto for Brass  
Quintet, String Orchestra  
and Percussion (1967) (16);  
Barnett, National Orchestral  
Association, American  
Brass Quintet  
CRI 229

Henry: Le Voyage — An electronic score based on The Tibetan Book of the Dead  
Mercury SR 90482 (49)

2:30  
**FROM HUAC TO HISC — III**  
A talk on labor by Abe Feinglass, vice-president of the Amalgamated Meatcutters and Butcherworkmen of North America.

### 3:00 NEW RELEASES CONCERT

### WHAT'S HAPPENING

5:00  
**LABOR AND THE LAW  
WHERE IT'S AT  
WASHINGTON REPORT**

6:00  
KPFA NEWS  
BEN SEAVER

7:00  
OPEN HOUR

8:00  
**SWANWHITE**  
An adaptation by WBAI's Mind's Eye Theatre of August Strindberg's beautiful fairy tale.

9:00  
**CIRCLE PRESCHOOL**  
Eleanor Sully talks with the director and three teachers at this Oakland school about their philosophy of education for young children.  
9:45  
**A LEISURELY TOUR  
THROUGH KEYBOARD  
MUSIC**  
with Julian White.

10:45  
**THE CIRCLE IS  
UNBROKEN**  
Voices of alienation in American life — the super-patriot, the preacher in the black ghetto. Thomas Anderson, Keith Davis, Joan Baez, and the poetry of Yevtushenko. Produced by KDNA, St. Louis.

11:30  
**THE WALLACE BERRY  
SHOW**

## SEPTEMBER 3

## THURSDAY

### 7:00 NEW RELEASES CONCERT

### 8:00 CONCERT

Choral Works by Contemporary Americans, Stout, Stevens, Lockwood, Binkerd, Woollen, Pinkham, Kohs, and J. Avshalomov  
Dexter, Mid - America Chorale  
CRI 191 (33)  
Gabrieli: Selected Works  
Biggs, organ; Negri, Gregg Smith Singers  
Columbia MS 7071 (18)  
Ginastera: Variaciones Concertantes  
Leinsdorf, Boston Symphony  
RCA LSC 3029 (22)  
Respighi: Sonata in b  
Weisman, violin; Hancock, piano  
Nonesuch H-71205 (24)  
Elgar: Pomp and Circumstances Marches, Op. 40.  
Nos. 1 and 4  
Victrola VICS 1377 (12)

### 10:00 MORNING READING

10:30  
**E. E. CUMMINGS' SIX  
NON-LECTURES — I**  
"i & my parents." The poet faces an audience of students at Harvard, the setting of his own childhood and early manhood, to answer the question "Who am I?" (Caedmon TC 1186)

11:30  
**ALDEBURGH FESTIVAL**  
(Sept 1, 9:45 pm)

12:30  
**HEDDA GABLER**  
Ibsen's indestructible study of a woman whose creative impulses are turned against those she loves and finally against herself.

2:30  
**FROM HUAC TO HISC — IV**  
Yale Law Professor Thomas Emerson gives "A Constitutional Analysis of the House Committee on Internal Security and Its Proposed New Rules."

## SEPTEMBER 4

### 3:00 CONCERT

Bach: Cantata No. 46, "Behold and See"  
Sternberg, Vienna Symphony Orchestra and Chamber Choir; Cuenod, tenor  
Bach Guild BG 503 (19)  
Liszt: Reminiscences de Don Juan (after Mozart)  
Wild, piano  
Cardinal VCS 10041 (17)  
Stockhausen: Carre, for four orchestras and four choruses (1958-9)  
Gielen and Maderna, Cologne Radio Orchestra  
DGG 137002 (30)  
Korn: Variations on a Tune from "The Beggar's Opera"  
Whitney, Louisville Orchestra  
Louisville 582 (22)  
Cowell: Symphony No. 11, "Seven Rituals of Music"  
Whitney, Louisville Orchestra  
Louisville 545-2 (21)

### WHAT'S HAPPENING

5:00  
**REVIEW OF THE BRITISH  
WEEKLIES**  
MUSIC REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
PETER FRANCK

7:00  
OPEN HOUR

8:00  
**FEINSTEIN AND HENRY  
FONDA**  
Dr. Feinstein and the veteran stage and screen star review Mr. Fonda's long career.

8:45  
**PIANO WORKS OF BUSONI**

10:00  
**LA SPOSA SORTEGGIATA**  
The Lottery-Drawn Bride. A rare performance of Busoni's three-act opera presented in Italian by the Orchestra and Chorus of RAI, Rome.



## FRIDAY

### 7:00 NEW RELEASES CONCERT

8:00  
**KEYBOARD CONCERT**  
Widor: Organ Symphony No. 5  
Elsasser, organ  
Nonesuch H 71210 (38)  
Bach: Trio Sonata No. 3  
Biggs, pedal harpsichord  
Columbia MS 7124 (14)  
Rachmaninoff: Suite No. 1 for two pianos, Op. 5 (1893)  
Vronsky and Babin, pianos  
RCA LSC 2648 (20)  
Beethoven: Sonata No. 9 in E, Op. 14 No. 1  
Bachauer, piano  
Mercury MG 50381 (14)  
Rachmaninoff: Suite No. 2, op. 17 (1901)  
Vronsky and Babin, pianos  
RCA LSC 2648 (21)

### 10:00 MORNING READING

10:30  
**E. E. CUMMINGS' SIX NON-LECTURES — II**  
"i their son." The poet explores his own beginnings in the Charles Eliot Norton Lectures delivered at Harvard in 1952-53. (Caedmon TC 1187)

### 11:30 BIENNALE OF CONTEMPORARY MUSIC — II

Sergei Prokofiev: Five songs on verses by Anna Ahmatova  
Sergei Slonimsky: Two monologues from ancient Eastern lyrics  
Rodion Scedrin: Solfeggi  
Boris Tiscenko: Five songs from the "Sorrowful songs"  
Valkirij Gavrilin: Five songs from "Ruskaja tetrad"

12:45  
**THE DREAM OF A RIDICULOUS MAN**  
by Feodor Dostoevsky, adapted for radio by Erik Bauersfeld, with musical background.

1:30  
**THE YOUTH CLASS**  
Sociologist Irving Louis Horowitz contends that the young in the university - knowledge - factory environment may constitute a new social class.

## SEPTEMBER 5

### 2:15 BOOK REVIEW

2:30  
**FROM HUAC TO HISC — V**  
Rutgers Law Professor Arthur Kinoy in a speech entitled "We Take the Offensive."

### 3:00 NEW RELEASES CONCERT

**WHAT'S HAPPENING**  
5:00  
**MILITARY MONITOR REPORT TO THE LISTENER**  
WHERE IT'S AT

6:00  
KPFA NEWS  
HENRY ANDERSON

### 7:00 OPEN HOUR

### 8:00 A RECITAL BY THE BARTOK STRING QUARTET OF BUDAPEST

Mozart: Quartet in C, K. 465 ("Dissonant")  
Bartok: Quartet No. 3  
Beethoven: Quartet in C, op. 59, no. 3  
Encores:  
Debussy: Quartet, slow movement  
Haydn: Quartet in g, op. 74, no. 3 ("Rider"), finale

### 9:30 CONFERENCE ON MARIJUANA

A discussion of the medical, legal and social questions involving marijuana use, recorded on June 20, 1969.

### 11:00 ART AND REVOLUTION IN FRANCE

Lincoln Bergman and Eleanor Sully talk with Herschel Chipp of the U.C. art department, about the posters from the 1968 French student revolution recently exhibited at the University Library.

### 11:30 THE SURPLUS PROPHETS

Steve Weissmann, Todd Gitlin, James O'Connor, Terry Cannon, Martin Nicolaus and guests.

## SATURDAY

### 8:00 PLANET BALLUNAR

10:00  
**CHILDREN'S BOOK SAMPLER**  
with Ellyn Beaty.

### 10:15 NEW YORK CHAMBER SOLOISTS

Charles Bressler, tenor and five instrumentalists in a program of 20th Century music  
Elliott Schwartz: Quartet for Oboe and strings (1962)  
Vaughan Williams: Seven Blake Songs for tenor and oboe  
Piston: Duo for Viola and Cello  
Hindemith: Martinslied  
Mel Powell: Two Prayer Settings  
Britten: Fantasy Quartet for Oboe and Strings  
Hugh Aitken: Cantata No. 1 on Elizabethan Texts (1958)  
KPFA Archives (83)

11:40  
**CONCERT**  
Benjamin Britten: Sonata in C for cello and Piano Op. 65  
Britten, piano; Rostropovich, cello  
London CM 9306 (21)

12:00  
**BOOKS**  
with Kenneth Rexroth.

### 12:30 YOU MUST GO HOME AGAIN

A personal account by a young black teacher who returned to his Southern rural home to start a program to change the life experiences of his people.

### 1:30 CONVERSATION WITH SLONIMSKY

The famed musical factotum talks with William Malloch about the music and personality of Charles Ives.

### 2:30 THE ZOO STORY

3:30  
**POEMS OF BROTHER ANTONINUS**  
read by the author in 1958.

## SEPTEMBER 6

4:00  
**THIN AIR**  
Recent developments in the arts and visiting artists.

5:00  
**MANY DIFFERENT THINGS**  
with John FitzGibbon, Herb Kohl and a variety of friends.

6:00  
**FRENCH NEWS ANALYSIS**  
Prepared and read in the French language by Pierre Idiart, editor of the weekly newspaper Le Californien.

6:15  
**THE MUSE OF PARKER STREET**  
Malvina Reynolds with footnotes on the news.

6:30  
KPFA NEWS

7:00  
**ASIA — MAN THE CONTEMPLATIVE**

8:00  
**THE BAMBERG SYMPHONY**  
Wilhelm Furtwangler: Symphonic no. 3 in c sharp minor  
Johannes Brahms: Concerto no. 2 for Piano and Orchestra  
Joseph Keilberth, conductor; Jorg Demus, piano soloist

9:45  
**THE POEMS OF NANOS VALAORITIS**  
The Greek poet reads from his own work. A short biography of Mr. Valaoritis is included in the poetry section of the Folio.

10:15  
**THE ROLE OF A PHYSICAL THERAPIST IN VIETNAM**  
Elsa Knight Thompson talks with Dorothy Weller who works at the Quaker Rehabilitation Center in Quang Ngai.

10:45  
**MUSIC IN AMERICA**  
with Chris Strachwitz.

12:00  
**ALL-NIGHT JAZZ**  
with Dan McClosky.



# SUNDAY

SEPTEMBER 7

8:00  
**AN INDIGESTIBLE CONCERT**  
 Wagner: Tannhauser Overture  
 Bernstein, N.Y. Philharmonic  
 Columbia MS 7141 (13)  
 Ben Weber: Piano Concerto, Op. 52 (1961)  
 Masselos, piano; Gerhard Samuel, Royal Philharmonic  
 CRI 239 (20)  
 Ezra Sims: Quartet No. 3 (1962)  
 Lenox Quartet  
 CRI 223 (25)  
 Bach: Suite No. 1 for Lute in e, BWV 996 (arr. Behrend)  
 Behrend, guitar  
 DGG 139167 (13)  
 Wuorinen: Piano Concerto (1966)  
 Wuorinen, piano; J. Dixon, Royal Philharmonic  
 CRI 239 (20)  
 David Bedford: Two Poems for Chorus  
 Franz, North German Chorus  
 DGG 137004 (12)  
 Wagner: Fest March from Tannhauser  
 Bernstein, N.Y. Philharmonic  
 Columbia MS 7141 (5)

10:30  
**FILM REVIEW**

11:00  
**SUNDAY RECORD REVIEW**

1:00  
**DRAMA AND LITERATURE REVIEW**

2:00  
**THROUGH THE OLD RECORDS WITH BOUCHER AND ELWOOD**

An interesting and amusing discussion of collecting records in the fields of opera and jazz, with anecdotes by the late Anthony Boucher and Philip Elwood. Recorded in 1965.

3:00  
**WAITING FOR GODOT**  
 Samuel Beckett's best-known play remains as controversial and lively as when it first baffled audiences thirteen years ago. Produced with the original Broadway cast headed by Bert Lahr. (Columbia 02L-238)

5:30  
**MUSIC OF THE ITALIAN MASTERS**  
 Malpiero Festival II

Vivaldi: Concerto for oboe and strings in C, P. 8  
 Eugene Nepalo, oboe; Barshai, Moscow Chamber Orchestra  
 Malpiero: Symphony no. 7  
 Armando La Rosa Parodi, unnamed orchestra  
 D. Scarlatti: Sonatas for harpsichord, L. 375, 495, 413  
 Egida Giordani Sartori, ~harpsichord  
 Denza: Occhi di fatta  
 Sibella: La Girometta  
 Donaudy: O del mio amato ben  
 Ferruccio Tagliavini, tenor

6:30  
**KPFA NEWS**

7:00  
**MODEL CITIES**  
 "An Experiment in Participatory Democracy", a talk by James Farmer.

8:15  
**THE MOST UNHAPPY LADY**  
 An account of three critical years in the life of Mary Tudor, compiled from contemporary documents by Alison Plowdon. (BBC 363)

9:15  
**MINDS, MEN AND MACHINES**  
 Dr. Seymour Papert of MIT discusses the minds of robots, in a talk given early this year at Stanford.

10:00  
**THE CHURL SHOW**  
 with Bob Simmons.

11:30  
**LIVE MUSIC**

# MONDAY

SEPTEMBER 8

7:00  
**NEW RELEASES CONCERT**

8:00  
**CONCERT**  
 Villa-Lobos: Harmonica Concerto (1955)  
 John Sebastian, harmonica; Schwieger, Stuttgart Radio Orchestra  
 Heliodor HS 25064 (21)  
 Rameau: Thetis  
 Souzay, baritone; Paillard, Chamber Orchestra  
 Epic BC 1383 (10)  
 Brahms: Quartet No. 1 in c  
 Quartetto Italiano  
 Philips PHS 900-187 (33)  
 Bartok: Roumanian Folk Dances, Out of Doors and Allegro Barbaro  
 Sandor, piano  
 Turnabout TV 34167 (22)  
 Copland: Symphony for Organ and Orchestra  
 Biggs, organ; Bernstein, New York Philharmonic  
 Columbia MS 7058 (25)

10:00  
**MORNING READING**

10:30  
**E. E. CUMMINGS' SIX NON-LECTURES — III**  
 "i & self-discovery."

11:30  
**THE POLITICS OF THE FAMILY — I**  
 "The Family and Dramatic Structures." A rebroadcast of the 1969 Massey Lectures by British psychiatrist Ronald D. Laing.

12:00  
**SAROYAN AND THE ENGLISH TEACHERS**

1:00  
**CONCERT**

2:00  
**KENNETH LASH — WEEK-END OF WEEKENDS**  
 A play for radio by Kenneth Lash, produced by Erik Bauersfeld with Bernard Mayes as Harold and Pat Franklyn as Polly. Technical production by Warren Van Orden.

2:30  
**FROM HUAC TO HISC — VI**  
 New York attorney William Kunstler speaks on "The People vs. Kentucky Un-American Activities Committee" and other state cases.

2:45  
**OF UNICORNS AND UNIVERSES**

3:00  
**NEW RELEASES CONCERT**

**WHAT'S HAPPENING**

5:00  
**JUDICIAL REVIEW WHERE IT'S AT WASHINGTON REPORT**

6:00  
**KPFA NEWS HENRY RAMSEY**

7:00  
**WILLIAM MANDEL, SOVIET PRESS AND PERIODICALS**

7:15  
**OPEN HOUR**

8:00  
**FEINSTEIN AND DIAHANN CARROLL**  
 Dr. Feinstein talks with the star of stage, screen, supper clubs and television about the problems of being a black actress in Hollywood films.

8:45  
**RICHARD FELCIANO**  
 The Bay Area composer discusses his music with Howard Hersh.

9:15  
**ARTISTS AGAINST THE EXPRESSWAY**  
 A discussion with artists against the proposed lower Manhattan Expressway.

10:15  
**THE MEN WHO KILLED HEYDRICH**

The story of the assassination of one of the most dangerous men in the Nazi hierarchy, and its repercussions. (BBC 363)

11:00  
**WORDS**  
 A program of new poetry and word art, produced by Clark Coolidge.

12:00  
**CAPRICORN'S COLLISION**



## TUESDAY

7:00

### NEW RELEASES CONCERT

8:00

### CONCERT

Daniel Pinkham: Partita for Harpsichord (1958)  
Pinkham, harpsichord  
Cambridge CRS 412 (22)

Brahms: Variations on a theme by Haydn, Op. 56a  
Dorati, London Symphony  
Mercury SR 90502 (18)

Rossini: Overture "Il Turco in Italia"

Szell, Cleveland Orchestra  
Columbia MS 7031 (9)

Schubert: Sonata in a, Op. 143

Crochet, piano  
Philips 900-178 (22)

Beethoven: Quartet No. 15, Op. 132

Quartetto Italiano  
Philips PHS 900 182

10:00

### MORNING READING

10:30

**E. E. CUMMINGS' SIX  
NON-LECTURES — IV**  
"i & you is."

11:30

### THE POLITICS OF THE FAMILY — II

"Communication in the Family." Dr. Ronald D. Laing describes family resistance to disclosure of what is really going on in order to maintain a good family image.

12:00

### EARLY MAHLER RECORDINGS

1:00

### NASSER RASTEGAR - NEJAD

The Iranian poet and composer talks about and plays the Santur, a 7th century Persian instrument thought to be the ancestor of the European dulcimer.

1:30

### LENINISM AND POPULISM IN THE THOUGHT OF MAO TSE-TUNG

A talk by Professor Stuart R. Schram, scholar on China.

2:30

### FROM HUAC TO HISC — VII

Cornell Professor of economics Douglas Dowd speaks on academic freedom.

3:00

### CONCERT

Durufle: Requiem, Op. 9  
Durufle, Orchestre des  
Concerts Lamoureux  
Epic LC 3856 (41)

Vaughan Williams: Concerto for Oboe and Strings  
Goosens, oboe; Susskind,  
Philharmonia Orchestra  
Odeon CLP 1656 (19)

Sahl: A Mitzvah for the Dead, for violin and tape

Paul Zukofsky, violin  
Cardinal VCS 10057 (27)

Carter: Pocahontas (ballet)  
Monod, Zurich Radio Orchestra  
Epic LC 3850 (22)

### WHAT'S HAPPENING

5:00

**KEITH MURRAY,  
ECOLOGY AND POLITICS  
DRAMA AND  
LITERATURE REVIEW  
JEANETTE HERMES,  
CHINESE PRESS REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT**

6:00

KPFA NEWS  
DAVID BORTIN

7:00

### OPEN HOUR

8:00

### MUSIC OF WOLFGANG FORTNER

9:15

### BARBED WIRE THEATER

A discussion of the theater organized by and for ex-felons and growing out of drama workshops at San Quentin.

10:15

### LIVE — ELECTRONIC MUSIC — WITH JOHN PAYNE

10:45

### UNITED FRONT AGAINST FASCISM

Talks by attorney Ed Keating and Bobby Seale, delivered at the conference called by the Black Panther Party on July 18, 1969.

12:00

### MUSIC SPECIAL

## WEDNESDAY

7:00

### NEW RELEASES CONCERT

8:00

### CONCERT

Schubert: Fantasia in f, Op. 103

Badura-Skoda and Demus,  
pianos

Westminster WST 47156  
(18)

Robert Evett: Harpsichord  
Sonata

Parris, harpsichord  
CRI 237 (18)

Gerald Humel: Preludium  
and Scherzo

Baron, flute  
CRI 237 (9)

Bach: Goldberg Variations  
Gould, piano

Columbia MS 7096 (39)

Villa Lobos: Bachianas Brasileiras No. 6

Dwyer, flute, Walt, bassoon

RCA LSC 6184 (10)

Colgrass: Variations for Four Drums and Viola  
(1957)

Fine, viola; Firth, drums  
RCA LSC 6184 (16)

10:00

### MORNING READING

10:30

**E. E. CUMMINGS' SIX  
NON-LECTURES — V**  
"i & now & him."

11:30

### THE POLITICS OF THE FAMILY — III.

"The Family and the Sense of Reality."

12:00

### AN EVALUATION OF DEBYCK COOKE'S VER- SION OF MAHLER'S TENTH SYMPHONY

KPFC's William Malloch surveys the Cooke version of Mahler's last uncompleted symphony which was broadcast by the BBC.

1:00

### PETER WEISS

reads from "Marat-Sade" and several other of his works.

## SEPTEMBER 10

2:00

### THE STRUGGLE IS THE MESSAGE

2:30

### THE TROJAN HORSE — I

The first of ten dramatic readings by Baird Searles of Christopher Morley's novel.

3:00

### NEW RELEASES CONCERT

### WHAT'S HAPPENING

5:00

**CAVEAT EMPTOR  
HAROLD REYNOLDS,  
GERMAN PRESS REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT**

6:00

KPFA NEWS  
STEVE MURDOCK

7:00

### OPEN HOUR

8:00

### THE LEIPZIG RADIO OR- CHESTRA

Hindemith: Concerto no. 2 for cello and orchestra

Dessau: Requiem for Lumumba

Beethoven: Symphony no. 7 in A, op. 92

Herbert Kegel, Leipzig Radio Orchestra

10:00

### AN INTERVIEW WITH BUFFY SAINTE-MARIE

Ralph J. Gleason talked with Miss Sainte Marie just prior to her benefit performance for KPFA in May.

11:00

### AN INDICTMENT OF AMERICAN INDIAN EDUCATION

An interview with Laneda Means, an American Indian girl who was active in the Third World Strike at UC, Berkeley in 1969. Produced by Dean Shavers.

11:30

### THE WALLACE BERRY SHOW



## THURSDAY

SEPTEMBER 11

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT**  
Chopin: Etudes Op. 10  
Anieuas, piano  
Seraphim S 60081 (27)  
Hindemith: Sonata 1939  
Trampler, viola; Turini,  
piano  
RCA LSC 3012 (22)  
Bruckner: Symphony No. 3  
Schuricht, Vienna Orches-  
tra  
Seraphim S 60090 (55)  
Farberman: Progressions  
for Flute and Percussion  
(1959-60)  
Perras, flute; Farberman  
conducts  
Cambridge CRS 1805 (9)

### 10:00 MORNING READING

10:30  
**E. E. CUMMINGS' SIX  
NON-LECTURES — VI**  
"i & am & santa claus." As  
the six non-lectures began,  
so they conclude, with the  
unanswerable question,  
"who, as a writer, am I?"

11:30  
**THE POLITICS OF THE  
FAMILY — IV**  
"The Family and Rules (and  
Rules about Rules.)"

### 12:00 HINDEMITH CONCERT

2:30  
**THE TROJAN HORSE — II**  
A continuation of Christopher  
Morley's novel.

### 3:00 CONCERT

Milhaud: Suite Provencale  
Munch, Boston Symphony  
RCA LDS 2625 (17)  
Bach: Well Tempered Cla-  
vier — Prelude and Fugue  
Nos. 17-24 from Book 1  
Tureek, Piano  
Decca DL 710122 (48)  
Chavez: Symphony No. 6  
Chavez, Orquesta Nacional  
de Mexico  
CBS 3231 0002 (32)  
Faure: Six Verlaine Poems  
Curtis, soprano; Edwards,  
piano  
Cambridge CRS 10706 (13)

### WHAT'S HAPPENING

5:00  
REVIEW OF THE BRITISH  
WEEKLIES  
MUSIC REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
DONALD ANTHROP

7:00  
OPEN HOUR

8:00  
**BIENNALE OF CONTEM-  
PORARY MUSIC — III**  
A. Markovic: Study for Clari-  
net Solo  
Alban Berg: Four pieces for  
clarinet and piano  
Peter Bergamo: Concerto  
Abbreviato for clarinet  
solo  
Makoto Moroi: Alpha and  
Beta for piano

8:45  
**BIENNALE OF CONTEM-  
PORARY MUSIC — IV**  
Natko Deveic: Word Playing  
Kgor Kuljeric, Choir of the  
Zagreb Radio-TV  
Lranimir Sakac: Ommagio-  
Canto dalla Commedia for  
choir, violin and percus-  
sion  
Gunther Arndt, the RIAS  
Chamber Orchestra with  
violin, soloist Heidrun  
Ganz

9:30  
**NOCTURNE**  
Eleanor Sully talks with Ber-  
keley poet Lynn Strongin  
preceding a premiere per-  
formance of her play "Noc-  
turne" for voices, strings  
and flute, co-directed by the  
author and Laura Malamut.  
Production by Donald Kauff-  
man.

10:00  
**TANCREDI**  
Rossini's little-known two-  
act opera, performed by the  
Orchestra and Chorus of  
RAI, Milan, conducted by  
Mario Rossi. Soloists are  
Corradi, Talarico, Reynolds,  
Roni DiStasio, Ceroni, de-  
Julis, Artioli, and Viario.

## FRIDAY

SEPTEMBER 12

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT**  
Smetana: Festive Symphony  
Sejna, Czech Philharmonic  
Crossroads 22160192  
Rimsky-Korsakov: Song of  
Oleg the Wise  
Reshetin, bass; Petrov,  
tenor; Khaikin, Bolshoi  
Chorus and Orchestra  
Angel SR 40094 (16)  
Rieti: Concerto for Harpsi-  
chord and Orchestra (1955)  
Marlowe, harpsichord; Ba-  
ron, orchestra  
Decca DL 10135  
Beethoven: Lenore Overture  
No. 2  
Leinsdorf, Boston Sym-  
phony  
RCA LSC 3006 (14)  
Bach: Cantata No. 130, "Herr  
Gott, dich loben alle wir"  
Werner, Pforzheim Orches-  
tra  
MHS 516 (17)

### 10:00 MORNING READING

10:30  
**A MOBILE FOR HAUBEN-  
STOCK-RAMATI**  
Robert Moran explores the  
character and work of the  
exceptional avant-garde com-  
poser, Roman Haubenstock-  
Ramati. We hear the Mobile  
for Shakespeare, Decisions  
for piano, and excerpts from  
the opera Amerika.

11:30  
**THE POLITICS OF THE  
FAMILY — V**  
"The Knots in the Family  
Ties."

12:00  
**MUSIC FORUM**  
Theraminist Clara Rock-  
more talks about and plays  
her instrument.

1:15  
**RAY BRADBURY**  
reads and comments on his  
work during the World  
Science Fiction Convention  
held in 1968 in Oakland.

2:15  
**BOOK REVIEW**

2:30  
**THE TROJAN HORSE — III**  
Continuing the readings of  
Christopher Morley's novel.

### 3:00 NEW RELEASES CONCERT

### WHAT'S HAPPENING

5:00  
MARVE HYMAN, SCIENCE  
AND ENGINEERING  
REVIEW  
WHERE IT'S AT

6:00  
KPFA NEWS  
DICK MEISTER

7:00  
OPEN HOUR

8:00  
**BIENNALE OF CONTEM-  
PORARY MUSIC — V**  
Branimir Sakac: Sei eppi-  
grammi  
M. Feldman: Intermission  
B. Canino: Piano Rage Mu-  
sic  
P. Hindemith: Sonata for  
two Pianos

8:45  
**AN INTERVIEW WITH  
EDGAR VARESE**  
WBAI's Eric Salzman talks  
with Edgar Varese in the  
composer's Greenwich Vill-  
age home. Varese displays  
his personal mode of looking  
at and loving sound. The pro-  
gram is preceded by his  
Poeme Electronique and fol-  
lowed by Density 21.5 for  
flute; and Ionization, for per-  
cussion ensemble.

10:00  
**WHAT IS AMERICA IN  
AMERICAN  
LITERATURE? — I**  
Marcus Cunliffe of Sussex  
University is the main speak-  
er in this seminar recorded  
in London.

11:00  
**ONE OF THE FORT  
JACKSON EIGHT**  
Lincoln Bergman talks with  
Andrew Pulley, a black man  
and one of the eight GI's in-  
volved in resistance against  
the Vietnam war from with-  
in the army.

11:30  
**THE SURPLUS PROPHETS**  
Steve Weissmann, Todd Git-  
lin, James O'Connor, Terry  
Cannon, Martin Nicolaus  
and guests.



## SATURDAY

8:00  
**PLANET BALLUNAR**

10:00  
**CHILDREN'S BOOK SAMPLER**  
with Ellyn Beaty.

10:15  
**SOME GOOD OLD MOD-ERN MUSIC**  
Eisler: Nonet No. 2 (1939)  
East German ensemble  
KPFA tape (21)  
Barraque: Piano Sonata  
Loriod, piano  
Vega Records (32)  
Blomdahl: Altisonans  
tape  
Sveriges Radio (19)  
Berg: Sonata for Piano, Op. 1  
Tupas, piano  
Lyricord LL 13 (13)  
Egk: French Suite after Rameau  
Fricsay, RIAS Symphony  
Decca DL 9861 (16)

12:00  
**BOOKS**  
with Kenneth Rexroth.

12:30  
**LOUISE**  
The lyric opera by Gustave Charpentier in four acts and five scenes performed by the Symphony Orchestra and Chorus of RAI, Rome, conducted by Armando La Rosa Parodi with a cast including Sighele, Mattioli, Garazioti, Spada and Gianni.

3:30  
**SHORT TIMER**  
Stephen Molasky reads his own story about off-time soldiering in Vietnam.

4:00  
**THIN AIR**  
Recent developments in the arts and visiting artists.

5:00  
**MANY DIFFERENT THINGS**  
with Herb Kohl, John Fitz-Gibbon and a variety of friends.

6:00  
**FRENCH NEWS ANALYSIS**  
Prepared and read in the French language by Pierre Idiart, editor of the weekly newspaper Le Californien.

6:15  
**THE MUSE OF PARKER STREET**  
Malvina Reynolds with footnotes on the news.

6:30  
**KPFA NEWS**

7:00  
**1965 HITZACKER FESTIVAL**  
Stockhausen: Zyklus (1959)  
Werner Heide: Invention II for Clarinet Solo  
Norbert Linke: Chamber Music 1961 for Soprano, Clarinet, and Piano  
David Behrmann: Canons for Piano and Percussion (1964)  
Klaus Hashagen: Rondell (1964)  
Dieter Einfeldt: Sicilian Impressions (1964)

8:00  
**SELECTION FROM A RARE RECORD**  
Finzi: Let Us Garlands Bring (cycle)  
Stratton McAllister, baritone; Makman, piano  
Cornell Recording Society 10,060

8:15  
**PRINCE CHARLES' INVESTITURE AND THE WELSH NATIONALISTS**  
Colin Edwards produced and narrates this program on the history and symbolism of the investiture of Prince Charles as Prince of Wales. Participants include John Owen Lloyd, Mr. Edwards, and Dr. Huw Bevan Jones.

9:15  
**DYLAN THOMAS AS A YOUTH**  
A documentary with interviews of childhood friends, and readings by Thomas himself.

10:45  
**... WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE**  
Warren Van Orden presents the music of the Staple Singers.

12:00  
**ALL-NIGHT JAZZ**  
with Dan McClosky.

## SUNDAY

8:00  
**CONCERT**  
Hindemith: The Four Temperaments  
Fleisher, piano; Goldberg, Netherlands Chamber Orchestra  
Epic LC 3356 (27)  
Mozart: Sonata in B-flat, K. 454  
Szigeti, violin; Szell, piano  
Vanguard SRV 265/6/7 (22)  
Brahms: Variations on a Theme by Haydn, Op. 56a  
Szell, Cleveland Orchestra  
Columbia MS 6395 (17)  
Schoenberg: Theme and Variations for Symphonic Band, Op. 43a  
Fennel, Eastman Wind Ensemble  
Mercury 50143 (11)  
Cage: "WBAI"; "Communication"  
Cage, lecturer; Tudor, additional audio  
KPFA Archives (60)

10:30  
**REMINISCENCES OF A REBEL**  
Ben Legere continues his radio autobiography.

11:00  
**SUNDAY RECORD REVIEW**

1:00  
**DRAMA AND LITERATURE REVIEW**

2:00  
**PIANO MUSIC OF HENRY COWELL**  
Cowell plays his works and concludes with a brief explanation of his methods and intentions. Once released on a Circle record at the advent of the L.P., this recording has been re-issued on Folkways FM 3349. (60)

3:00  
**UNDER MILKWOOD**  
An all Welsh cast, headed by Richard Burton, presents the haunting "voice drama" by Dylan Thomas. This is the original BBC production recorded by special arrangement with Argo Record Company. (RG 21/22 Mono)

## SEPTEMBER 14

5:30  
**THE PIANO MUSIC OF TCHAIKOVSKY**  
presented by Lawrence Jackson.  
Concert Fantasy for piano and orchestra, op. 56  
Tatyna Nikolayeva, piano; Kondrashin, USSR State Symphony Orchestra  
The Months, op. 37 (January through June)  
Viktor Merzhanov, pianist

6:30  
**KPFA NEWS**

7:00  
**PIANO RECITAL BY DAVID HEMMINGWAY**  
Erik Satie: Trois Gymnopédies; Sports et Divertissements  
Pierre Boulez: Sonata no. 1  
Leos Janacek: Sonata "October 1, 1905"  
Beethoven: Sonata (quasi una fantasia), op. 27, no. 1 in Eb  
Encores:  
Olivier Messiaen: "Vingt regards sur l'Enfant Jésus," no. 1  
Chopin: Berceuse in Db

8:30  
**TESTING THE CIVIL RIGHTS LAW**  
Elsa Knight Thompson talks with Charles Stephen Ralston, director of the West Coast office of the NAACP Legal Defense and Educational Fund, about the problems involved in fighting Civil Rights cases in the courts.

9:15  
**MINDS, MEN AND MACHINES**  
Dr. Kenneth Colby of Stanford talks on "Computers and Psychology." He reports on computers so programmed that they can carry on a reasonable approximation to a psychiatric interview.

10:00  
**THE CHURL SHOW**  
with Bob Simmons.

11:30  
**LIVE MUSIC**  
with Leon and Marc.



**MONDAY****7:00  
NEW RELEASES  
CONCERT**

**8:00  
CONCERT**  
Palestrina: Pope Marcellus Mass  
Wagner, Roger Wagner Chorale  
Angel S 36022 (30)

Mozart: Oboe Concerto  
Colin Davis, Sinfonia of London  
Goosens, oboe  
Virola VICS 1382 (20)

Berg: Chamber Concerto for Violin and 13 Winds  
Boulez, BBC Symphony  
Columbia MS 7179

Mozart: Symphony No. 34  
Colin Davis, Sinfonia of London  
Virola VICS 1382 (20)

Massenet and Tchaikovsky: Opera Arias  
Fritz Wunderlich, Tenor  
Seraphim S 60078 (10)

**10:00  
MORNING READING****10:30  
IDEAS IN THE MARKET-PLACE**

Noted lawyer Morris Ernst and Hallock Hoffman discuss censorship and the need to enlarge the channels for truthful dissemination of news and ideas.

**11:00  
CONCERT****12:30  
THE IMAGERY OF VISION  
IN THE NOVELS OF  
JAMES JOYCE — I**

Joseph Campbell explores the expansion of consciousness through art, using Joyce to develop his theme.

**1:45  
WHATEVER HAPPENED  
TO THE UNITED  
NATIONS?**

An examination of the health of the U.N., conducted at the Center for the Study of Democratic Institutions.

**2:15  
THE TROJAN HORSE — IV**  
Continuing the dramatic reading of Christopher Morley's novel.

**2:45  
OF UNICORNS AND  
UNIVERSES****3:00  
NEW RELEASES  
CONCERT****WHAT'S HAPPENING**

**5:00  
CONFRONTATION WASH-  
INGTON  
WHERE IT'S AT  
WASHINGTON REPORT**

**6:00  
KPFA NEWS  
LEWIS SHERMAN**

**7:00  
WILLIAM MANDEL, SO-  
VIET PRESS AND PERIO-  
DICALS**

**7:15  
OPEN HOUR**

**8:00  
OAKLAND SYMPHONY  
ORCHESTRA — I**

The 1968-69 season was recorded by KPFA. This concert features mezzo-soprano Betty Allen. Gerhard Samuel conducts.

Paul Hindemith: Nobilissima Visione, Suite for Orchestra

Gustav Mahler: Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1883)

Richard Wagner: Songs for Mathilde Wesendonck

W.A. Mozart: Symphony No. 41 in C (K. 551) "Jupiter"  
Recorded by KPFA (October 1968.)

**9:45  
FINAL PUBLIC MEETING  
— JOAN AND DAVID HAR-  
RIS**

David and Joan Baez Harris speaking and singing for The Resistance at Glide Memorial Church on Independence Day. This was David's last public appearance prior to his arrest.

**11:00  
WORDS**

A program of new poetry and word art produced by Clark Coolidge.

**12:00  
TIEDWINDLE**  
with Donald Anthony.

**TUESDAY****7:00  
NEW RELEASES  
CONCERT****8:00  
CONCERT**

Lasso: St. Matthew Passion  
Grisekhat, Swabian Chorale  
Dover HCR 5268 (56)

Wayne Peterson: Free Variations for Orchestra  
Dorati, Minneapolis Symphony  
Mercury 50288 (19)

Copland: Quartet for Piano and Strings

Copland, piano; Julliard Quartet  
CBS 3211 0041 (21)

Surinach: Doppio Concertino for Violin, Piano and Small Orchestra (1954)

A. Ajemian, violin; M. Ajemian, piano; Surinach, MGM Orchestra  
MGM E 3180 (18)

**10:00  
MORNING READING****10:30  
CONGLOMERATES AND  
THE LAW**

U. of Chicago business Professors Yale Brozen and Joel Segall discuss present anti-trust laws.

**11:00  
THE IMAGERY OF VISION  
IN THE NOVELS OF  
JAMES JOYCE - II**  
The second lecture by Joseph Campbell.

**11:45  
CONCERT****12:30  
MEDICAL RADIO  
CONFERENCE**

**1:45  
SCIENTISTS - ON TOP OR  
ON TAP?**  
Harvey Wheeler suggests that science be put under democratic control to help enlighten man rather than destroy him.

**2:30  
THE TROJAN HORSE - V**  
The fifth reading.

**SEPTEMBER 16****3:00  
CONCERT**

Prokofiev: Sonata No. 3;  
Twenty Visions Fugitives  
Sandor, piano  
Vox SVBX 5408 (28)

Kohn: Five Bagatelles (1960); Partita (1963-4)

Kohn, piano  
KPFA tape (18)

Milhaud: Searamouche Suite  
Vronsky and Babin, pianos  
Decca DL 9790 (9)

Martinu: Piano Quintet (1944)

Prague Quartet; Bernathova, piano

Artia ALPS 716 (28)

Mozart: Sonata in C, K. 330;  
Fantasy in C, K. 396

Barenboim, piano  
Westminster WST 17139 (28)

**WHAT'S HAPPENING**

**5:00  
J. DENNIS LAWRENCE,  
SCIENCE REPORT  
DRAMA AND  
LITERATURE REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT**

**6:00  
KPFA NEWS  
PETER SHAPIRO**

**7:00  
OPEN HOUR**

**8:00  
BIENNALE OF CONTEM-  
PORARY MUSIC - VI**  
Richard Brun: Musikalie  
Jan Klusak: Reydwak  
Alois Pinos: Dialogues  
Vaclav Kucera: Duodramma  
Milos Stendron: Utis  
Earle Brown: Folio

**8:45  
VOICE OF WOMEN**  
Madeline Duckles and Malvina Reynolds talk about their visit to the Voice of Women conference, in which three Vietnamese women discussed the NLF ten Points.

**9:45  
LYSISTRATA**  
Aristophanes' 2400 year old anti-war comedy

**11:00  
SIGHT UNHEARD**  
An interview with John Cage.

**12:00  
MUSIC SPECIAL**



## WEDNESDAY

SEPTEMBER 17

## THURSDAY

SEPTEMBER 18

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT**  
Milhaud: The Four Elements,  
Op. 189 (1938)  
Carole Bogard, soprano;  
Hughes, Oakland Youth  
Symphony  
Century 21031 (7)

Shapero: Sonata for Piano,  
four hands  
Shapero and Smit, pianos  
Columbia ML 4841 (15)

Tischenko: Concerto for Cello,  
Winds and Percussion  
(1963)

Blazhkov, Leningrad Phil-  
harmonic  
Angel SR 4009 (26)

Cowell: Sonata No. 1 for Vio-  
lin and Piano

Szigeti, violin; Bussotti,  
piano  
Columbia ML 4841 (18)

Gaburo: Exit Music I — The  
Wasting of Lucrectzia for  
tape  
Nonesuch 71199 (4)

Strauss: Eight Songs, Op. 10  
Fisher - Dieskau, tenor;  
Moore, piano  
Angel S 36483 (20)

Gaburo: Exit Music II — Fat  
Millie's Lament for tape  
Nonesuch 71199 (5)

vanNoordt: Psalm 6  
Hansen, organ  
Nonesuch H 71214 (9)

10:00  
**MORNING READING**

10:30  
**DEATH AND AMERICAN  
SOCIETY**

A discussion with Dr. Elisa-  
beth Ross and Rev. Carl  
Nighswonger, both of the U.  
of Chicago.

11:00  
**POEMS BY JOHN BOVING-  
DON**  
read by the Oakland poet.

11:30  
**CONCERT**

12:45  
**THE IMAGERY OF VISION  
IN THE NOVELS OF  
JAMES JOYCE - III**  
The third lecture in the series  
by Joseph Campbell.

2:30  
**THE TROJAN HORSE - VI**  
Continuing the Morley novel.

### 3:00 NEW RELEASES CONCERT

### WHAT'S HAPPENING

5:00  
**LABOR AND THE LAW  
WHERE IT'S AT  
WASHINGTON REPORT**

6:00  
**KPFA NEWS  
GERALD FEIGEN**

7:00  
**OPEN HOUR**

8:00  
**OAKLAND SYMPHONY  
ORCHESTRA - II**

This concert features solo  
pianist Rudolph Firkusny.  
Gerhard Samuel conducts.  
Claude Debussy: Jeux -  
Poeme danse (1912)

W. A. Mozart: Concerto for  
Piano and Orchestra, No.  
24 in c minor, K. 491 (1786)

Karlheinz Stockhausen: Mix-  
ture for Orchestra, Sine  
Wave Generators and Ring  
Modulators

Anthony Gnazzo, Lowell  
Cross, Alden Jenks, Wil-  
liam Maraldo, Martin  
Bartlett, Ron Williams

Beethoven: Symphony No. 7  
in A major, op. 92 (1812)  
(November, 1968)

10:00  
**THE GHOST HUNTERS**  
Michell Raper talks to mem-  
bers of the London Ghost  
Club. (BBC 363)

10:15  
**POETRY AND PROSE BY  
KEN LILLQUIST**  
The young New Yorker reads  
from his own works.

11:00  
**FIELD STUDY ON HOMO-  
SEXUALS**

Tom Maurer, Field Director  
of the Institute for Sex Re-  
search, founded by Alfred  
Kinsey, tells Elsa Knight  
Thompson about the exten-  
sive field study being under-  
taken in this area, and what  
the research, which involves  
hundreds of people for a  
year, hopes to achieve.

11:30  
**THE WALLACE BERRY  
SHOW**

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT**

Mozart: Piano Concerto No.  
25

Barenboim, piano; Klem-  
perer, New Philharmonia  
Angel S 36536 (34)

Marella: Suite No. 1 for Two  
Guitars

Presti and Lagoya, guitars  
Nonesuch 71161 (17)

Shostakovitch: Quintet for  
Piano and Strings (1940)

Edling, piano; Borodin  
Quartet  
Angel SR 40085 (58)

10:00  
**MORNING READING**

10:30  
**AN INTERVIEW WITH  
LOU HARRISON**

The composer talked with  
Stephen Waldes in 1967.

11:15  
**DISPUTE AND CONTRO-  
VERSY IN THE MEDI-  
EVAL UNIVERSITY**

Three medievalists view the  
current university scene  
from a long historical per-  
spective.

11:45  
**A CONCERT FROM RADIO  
NEDERLAND**

Willem van Otterloo con-  
ducts the Hague Philhar-  
monic and violin soloist Ion  
Voicu of Roumania.

Mozart: Symphony No. 40 in  
g, K. 550

Paganini: Violin Concerto  
No. 1 in D

12:45  
**THE IMAGERY OF VISION  
IN THE NOVELS OF  
JAMES JOYCE - IV**

The last in the series of lec-  
tures by Joseph Campbell.

2:30  
**THE TROJAN HORSE —  
VII**

The next reading of Morley's  
tragi-comic novel.

### 3:00 A VINTAGE LOUISVILLE CONCERT

Ginastera: Pampeana No. 3  
Everett Helm: Second Piano  
Concerto

Vincent: Symphony in D  
Dahl: Tower of Saint Bar-  
bara

Villa-Lobos: Dawn in a Trop-  
ical Forest

Creston: Invocation and  
Dance, Op. 58 (1953)

Dallapiccola: Variazioni per  
Orchestra

### WHAT'S HAPPENING

5:00  
**REVIEW OF THE BRITISH  
WEEKLIES**

**MUSIC REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT**

6:00  
**KPFA NEWS  
TOM HAYDEN**

7:00  
**OPEN HOUR**

8:00  
**BIENNALE OF CONTEM-  
PORARY MUSIC — VII**

Bo Nilsen: Stenogramme  
Arne Melnass: Fixations  
John Cage: Variations

A. Klobucar: Piece en Mo-  
saïque

J.W. Morthenson: Decaden-  
za for organ and magnetic  
tape

Enrique Raxache: The Look-  
ing Glass

Bengt Hambraeus: Shogaku

9:15  
**MEMORIAL TRIBUTE TO  
THOSE KILLED IN VIET-  
NAM**

A tribute initiated by SF  
Women for Peace and Wom-  
en's International League  
for Peace and Freedom on  
June 5, in San Francisco,  
during which over 1700  
names of California war  
dead were read.

10:00  
**HULDA**

An opera in four acts by  
Cesar Franck. Vittorio Gui  
conducts the Symphony and  
Chorus of RAI, Milan. Solo-  
ists are Moscucci, Poli, Rota,  
Danielli, Valentini, Prandelli,  
Boyer, Malaspina, Carlin,  
Cioni, Valsani, and Cattelani.



## FRIDAY

### 7:00 NEW RELEASES CONCERT

### 8:00 CONCERT

Handel: Cantata, "Ah Cru-  
del Nel Planto Mio"  
Leppard, English Chamber  
Orchestra; Baker, mezzo -  
soprano  
Angel S 36569 (31)

Lou Harrison: Symphony on G  
Samuel, Royal Philhar-  
monic  
CRI 236 (40)

Ben Johnston: Quartet No. 2  
Composers Quartet  
Nonesuch H 71224 (15)

Randall Thompson: Alleluia  
Woodworth, Harvard and  
Radcliffe choral ensemble  
Cambridge CRS 403 (5)

Johan Franco: As the Pro-  
phets Foretold  
soloists and carillon  
CRI 222 (21)

### 10:00 MORNING READING

10:30  
**THE NOVEL IN THE AGE  
OF SCIENCE**  
Gore Vidal speaking at Mer-  
ritt College in 1966.

### 11:45 GLAZOUNOV WITH VIN- CENT

John Vincent: Quartet No. 1  
(1936)  
American Art Quartet  
Contemporary M 6009 (24)  
Glazounov Plays His Own  
Piano Works, 1911  
Sonata No. 2, Op. 75 (21)

### 12:30 OAKLAND'S EXPLODING DOWNTOWN

John Kenyon observes "form  
beneath the chaos" in Oak-  
land's "central City" area.

### 1:00 THE WHO — TOMMY Decca DXSW 7205 (73)

### 2:15 BOOK REVIEW

2:30  
**THE TROJAN HORSE —  
VIII**  
Part eight of the novel.

## SEPTEMBER 19

### 3:00 NEW RELEASES CONCERT

### WHAT'S HAPPENING

5:00  
**MILITARY MONITOR  
REPORT TO THE  
LISTENER  
WHERE IT'S AT**

6:00  
**KPFA NEWS  
STEW ALBERT**

### 7:00 OPEN HOUR

8:00  
**OAKLAND SYMPHONY  
ORCHESTRA — III**  
Recorded by KPFA in early  
December, 1968, this concert  
features solo violinist Igor  
Oistrakh with the orchestra  
conducted by Gerhard Sam-  
uel.

Johann Christian Bach: Sin-  
fonia for Double Orchestra  
in D major, op. 18, No. 3  
Charles Boone: Matrix II —  
The Edge of the Land  
(world premiere)

Jean Sibelius: Concerto for  
Violin and Orchestra in d  
minor, op. 47

Piotr I. Tchaikovsky: Sym-  
phony no. 3 in D major, op.  
29  
(December, 1968)

### 10:00 MUSIC OF JEAN DUBUF- FET

A program about the elec-  
tronic compositions of the  
painter.

### 10:30 BRAZIL AND THE MILITARY

Elsa Knight Thompson talks  
with Norris Lyle who has  
just returned from doing  
two years research on con-  
temporary Brazilian poli-  
tics.

11:30  
**THE SURPLUS PROPHETS**  
Steve Weissmann, Todd Git-  
lin, James O'Connor, Terry  
Cannon, Martin Nicolaus  
and guests.

### 1:00 THE HERCULES GRYP- PYE — THYNNE SHOW

## SATURDAY

### 8:00 PLANET BALLUNAR

### 10:00 CHILDREN'S BOOK SAMPLER

With Ellyn Beaty.

### 10:15 CONCERT

Krenek: Lamentatio Jere-  
miae Prophetiae, Op. 93  
(1941-2)

Flamig, Dresden Choir  
Epic LC 3509 (19)

Schumann: Fantasiestuck,  
Op. 73  
Kell, clarinet; Joel Rosen,  
piano  
Decca DL 9744 (11)

Schumann: Andante and  
Variations for 2 Pianos,  
2 Celli and Horn  
T. and R. Grunschlag,  
pianos  
Turnabout 34204 (18)

Webern: Four Pieces, Op. 7  
Szigeti, violin; Bogas, piano  
Mercury SR 90442 (5)

Prokofiev: Symphony No. 2,  
Op. 40  
Leinsdorf, Boston Sym-  
phony  
RCA LSC 3061 (32)

Mozart: Fantasia and Fugue  
in C, K. 394  
Gould, piano  
Columbia ML 5274 (10)

### 12:00 BOOKS with Kenneth Rexroth.

### 12:30 ROSSINI DOUBLE BILL

L'inganno Felice (The  
Happy Deceit), presented by  
the "A. Scarlatti" of RAI of  
Naples orchestra conducted  
by Carlo Franci, with a cast  
including Cundari, Jaco-  
pucci, Montarsolo, Tadeo  
and Pezzetti.

L'Occasione fa il ladro (Oc-  
casione Makes the Thief), per-  
formed by the "A. Scarlatti"  
of RAI, Naples orchestra,  
conducted by Luigi Colonna,  
with a cast including Sinim-  
berghi, Fusco, Botazzo, Tajo,  
Pace and Gonzales. (RAI)

### 3:15 THE EXPERIENCE OF DEATH AND DYING

Dr. Elisabeth Ross and Rev.  
Carl Nighswonger both of the  
U. of Chicago, describe their  
research into the attitudes of  
dying persons towards life.

### 4:00 THIN AIR

Recent developments in the  
arts, and visiting artists.

5:00  
**MANY DIFFERENT  
THINGS**  
with John FitzGibbon, Herb  
Kohl and a variety of friends.

6:00  
**FRENCH NEWS ANALYSIS**  
Prepared and read in the  
French language by Pierre  
Idiart, editor of the weekly  
newspaper Le Californien.

6:15  
**THE MUSE OF PARKER  
STREET**  
Malvina Reynolds with foot-  
notes on the news.

### 6:30 KPFA NEWS

7:00  
**THE ZAGREB QUARTET**  
A concert given on February  
2, 1968, including three works  
by Beethoven, the Quartet in  
G, op. 18, No. 2; the Quartet  
in C, op. 59 No. 3; and the  
Quartet in a, op. 132.

9:30  
**WHAT IS AMERICAN IN  
AMERICAN LITERATURE  
- II**  
The second seminar record-  
ed at the London Festival of  
American Arts and Human-  
ities. This session begins with  
a talk by Harvard Professor  
Reuben Brower on Robert  
Frost.

10:45  
**MUSIC IN AMERICA**  
with Chris Strachwitz.

12:00  
**ALL-NIGHT JAZZ**  
with Dan McClosky.



## SUNDAY

SEPTEMBER 21

## MONDAY

SEPTEMBER 22

8:00

### CONCERT

Mozart: Mass in c, K. 427  
Ludwig, mezzo; Berry,  
bass; Grossman, Vienna  
Pro Musica Orchestra  
Turnabout 34174 (56)

Rosenberg: Symphony No. 3  
Blomstedt, Stockholm Phil-  
harmonic  
His Master's Voice CSDS  
1071 (33)

Nystroem: Sinfonia Concer-  
tante for Cello and Or-  
chestra (1941)

Bengtsson, cello; Wester-  
berg, Stockholm Radio Or-  
chestra

Telefunken SLT 33136 (33)

Casella: La Giara — Suite  
Sinfonica

Previtali, St. Cecilia Ac-  
cademy Orchestra of  
Rome

London CM 9174 (20)

10:30

### EQUIPMENT REPORT

with R.S. MacCollister.

11:00

### SUNDAY RECORD REVIEW

1:00

### DRAMA AND LITERATURE REVIEW

2:00

### CHANGES

The monthly magazine-of-  
the-air, with astrological  
implications. Scheduled to  
celebrate the change from  
one sign of the zodiac to the  
next.

3:00

### CONCERT

Flanagan: A Concert Ode  
Pinkham: Concertante No. 1  
Arthur Berger: Serenade  
Concertante

3:30

### CAMINO REAL

Tennessee Williams' drama  
as played by the resident  
company of The Theatre in  
Berkeley, directed by John  
Chioles. Recorded live at  
The Theatre by special ar-  
rangement with producer  
Michael Liebert. KPFA pro-  
duction by George Craig and  
Don Kauffman.

5:30

### MUSIC OF THE ITALIAN MASTERS

Malipiero Festival — III

Monteverdi: Tre "arie" per  
voce sola (1624)

Vivaldi: Concerto for two  
violins and strings in G  
major, P. 132

Malipiero: L'Asino d'Oro

6:30

### KPFA NEWS

7:00

### BIENNALE OF CONTEM- PORARY MUSIC — VIII

Ruben Radica: Composition  
for Chamber orchestra and  
Ondes Martenot

Dubravko Detoni: Froms  
and Levels

Janka Sanjek-Sipush, On-  
des Martenot; Kresimir  
Sipush, The Zagreb Radio  
Symphony

Stanko Horvat: Choral for  
strings

Charles de Wolf, Filhar-  
monisch Orkest, Gronigen  
Holland

7:30

### BERKELEY SEEN AS A DESIGN CRISIS

John Kenyon reads his above-  
titled article, soon to be pub-  
lished.

8:00

### CALIFORNIA INSTITUTE OF ASIAN STUDIES

Al Silbowitz talks with Dr.  
Haridas Chaudhuri about  
this new graduate school.

8:30

### WIT'S END

A look at mass entertain-  
ment and the pressure it puts  
upon the writer.

9:00

### MINDS, MEN AND MACHINES

Dr. Michael Arbib of Stan-  
ford speaks on "The Meta-  
phorical Brain" in which he  
suggests that man should  
be viewed as a complicated  
machine.

10:00

### THE CHURL SHOW

with Bob Simmons.

11:30

### LIVE MUSIC

7:00

### NEW RELEASES CON - CERT

8:00

### CONCERT

Telemann: Concerto Grosso  
in D for Horn and Strings  
Ormandy, Philadelphia Or-  
chestra  
RCA LSC 3057 (7)

Dvorak: Cello Concerto  
Gendron, cello; Haitink,  
London Philharmonic  
Philips PHS 900 189 (39)

Dessau: Bach Variations  
Dessau, Gewandhaus Or-  
chestra of Leipzig  
Philips PHS 900-208 (20)

Porter: Concerto for Harp-  
sichord and Orchestra  
(1960)

Pleasants, harpsichord;  
Krenz, Polish National  
Radio Orchestra  
CR I 226 (24)

Barati: Quartet for Flute,  
Oboe, Cello and Harpsi-  
chord (1964)  
Baroque Chamber Players  
of Indiana  
CRI 226 (18)

10:00

### MORNING READING

10:30

### STUDENTS AND SOCIETY

- I  
Students at a conference at  
the Center for the Study of  
Democratic Institutions de-  
mand political power but dis-  
agree about how to use it.

11:30

### CONCERT

12:00

### TECHNOLOGY - I

A symposium which exa-  
mines the proposition that  
technology is the "engine" of  
society.

1:00

### VISIONS AND REVISIONS

Bruce Radde and Susan  
King talk with Mrs. Eric  
Mendelsohn, widow of the  
distinguished German Archi-  
tect.

2:15

### THE TROJAN HORSE-IX

The ninth installment.

2:45

### OF UNICORNS AND UNIVERSES

3:00

### NEW RELEASES CON CERT

### WHAT'S HAPPENING

5:00

### JUDICIAL REVIEW WHERE IT'S AT WASHINGTON REPORT

6:00

### KPFA NEWS NICHOLAS PETRIS

7:00

### WILLIAM MANDEL, SO- VIET PRESS AND PERI- ODICALS

7:15

### OPEN HOUR

8:00

### OAKLAND SYMPHONY ORCHESTRA - IV

This concert features soprano  
Carol Kirkpatrick with the  
orchestra under the direction  
of guest conductor Carlos  
Chavez.

Johannes Brahms: Sym-  
phony No. 2 in D major,  
op. 73 (1877)

Carlos Chavez: "El Sol",  
Corrido Mexicano for  
Chorus and Orchestra  
(1934)

Alban Berg: Three Frag-  
ments from "Wozzeck" for  
Voice and Orchestra, op. 7  
(1924)

Heitor Villa-Lobos: Choros  
No. 10 for Chorus and Or-  
chestra (1924)  
(January, 1969)

9:45

### MUSIC OF JULIAN CAR- RILLO IN 1/4-, 1/8-, AND 1/16-TONES

10:30

### THE WAY IT WAS

Al Silbowitz talks with Ra-  
chel Panken, an 80 year-old  
veteran of organizing for the  
Socialist Party in the U.S.

11:00

### WORDS

A program of new poetry  
and word art produced by  
Clark Coolidge.

12:00

### CAPRICORN'S COLLISION

## TUESDAY

SEPTEMBER 23

7:00  
**NEW RELEASES CON - CERT**

8:00  
**CONCERT**

Mozart: Sonata in C, K. 296  
Szigeti, violin; Horzowski, piano

Vanguard SRV 262/3/4 (16)  
Delius: Idyll, "I Once Passed Through a Populous City"  
Barbirolli, Halle Orchestra

Vanguard SRV 240 (22)

Damase: Sonate in Concert for Flute, Cello and Piano (1952)

Tipton Trio  
Westminster WST 17147 (12)

Varese: Nocturnal  
Abravanel, Utah Symphony  
Cardinal VCS 10047 (11)

Sibelius: Symphonies No. 6 and 7  
vonKarajan, Berlin Philharmonic  
DGG 139032 (52)

10:00  
**MORNING READING**

10:30  
**STUDENTS AND SOCIETY — II**

A conference of students consider campus unrest, and whether the university can be changed without destroying or reforming the institutions.

11:15  
**CONCERT**

12:30  
**MEDICAL RADIO CONFERENCE**

1:30  
**TECHNOLOGY — II**  
A discussion of technology, history, and the future, recorded at the Center for the Study of Democratic Institutions.

2:30  
**THE TROJAN HORSE — X**  
The conclusion of Christopher Morley's novel of the Troilus and Cressida legend.

3:00  
**CONCERT**  
Brahms: 15 Romances from Tieck's "Magelone," Op. 33  
Stampfli, bass; Galling, piano

Turnabout 34176 (56)  
Schutz: Symphoniae Sacrae, Book II  
Rilling, conductor  
Nonesuch 71196 (52)

**WHAT'S HAPPENING**

5:00  
KEITH MURRAY,  
ECOLOGY AND POLITICS  
DRAMA AND  
LITERATURE REVIEW  
JEANETTE HERMES,  
CHINESE PRESS REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
FATHER EUGENE BOYLE

7:00  
OPEN HOUR

8:00  
**ANCIENT MUSICAL TRADITION OF THE ADRIATIC COAST**

Endre Szekely: Musica Notturna for piano, string quartet and wind quintet  
Gabor Darvas: Madaille for soprano, keyboard instruments, percussion and megaphone

Gyorgy Kurtag: Duo for violin and cymbal

Andras Mihaly: Three Movements for string quintet, wind quintet, harp, piano and percussion

9:45  
**WHAT CAN A MAN DO?**  
Milton Mayer speaking at the First Unitarian Church in San Francisco on April 16, 1969.

10:15  
**FEINSTEIN & HERMIONE GINGOLD**

10:45  
**WHAT IS AMERICAN IN AMERICAN LITERATURE? — III**

American literary critic Cleanth Brooks talks about William Faulkner.

12:00  
**MUSIC SPECIAL**

## WEDNESDAY

SEPTEMBER 24

7:00  
**NEW RELEASES CON - CERT**

8:00  
**CONCERT**

Griffes: Sonata for Piano (1919)

Masseles, piano  
MGM E 3556 (15)

Telemann: Sonatas for Two Violins and Piano  
Gerald and Wilfred Beal, violins; Wingreen, piano  
Monitor MC 2008 (13)

Rudhyar: Granites (1929)  
Masseles, piano  
MGM E 3556 (9)

Weber: Episodes, Op. 26a  
Masseles, piano  
MGM E 3556

Handel: Sonata, Op. 2, No. 3 (1733)

Gerald and Wilfred Beal, violins; Wingreen, piano  
Monitor MC 2008 (12)

Loeffler: Deux Rapsodies  
Basile, piano; Sprengle, oboe; Tursi, viola  
Mercury 50277 (22)

Honnegger: Sonatine for two violins alone (1920)  
Gerald and Wilfred Beal, violins; Wingreen, piano  
Monitor MC 2008 (12)

Krenek: Double Concerto (1950)  
Anhid Ajemian, violin, Solomon, MGM Orchestra  
MGM E 3218 (18)

10:00  
**MORNING READING**

10:30  
**STUDENTS AND SOCIETY — III**

A conference of students considers crippling society by massive campaigns of non-cooperation or disruption.

11:30  
**CONCERT**  
Beethoven: Symphony No. 8 in F  
Joehum, Berlin Philharmonic  
DGG 12024 (27)

12:00  
**TECHNOLOGY — III**  
Symposium participants at the Center for the Study of Democratic Institutions clarify the complexities behind the assertion that man can and should control his population and products.

1:00  
**THE TRIO ITALIANO D' ARCHI — TWO RECITALS**

3:00  
**NEW RELEASES CON - CERT**

**WHAT'S HAPPENING**

5:00  
CAVEAT EMPTOR  
HAROLD REYNOLDS,  
GERMAN PRESS REVIEW  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
HAL OR ANNE DRAPER

7:00  
OPEN HOUR

8:00  
**OAKLAND SYMPHONY ORCHESTRA — V**  
This concert features solo pianist Claudio Arrau with the orchestra conducted by Gerhard Samuel.

Darius Milhaud: Three Rag Caprices (1923)

Carl Maria von Weber: Konzertstück for Piano and Orchestra in f minor, op. 4  
Bela Bartok: Suite no. 2, op. 4

Franz Liszt: Piano Concerto no. 1 in E flat major (1849)  
Jani Christou: Enantiodromia (world premiere) (February, 1969)

9:45  
**THE WRITER'S TRADE**  
A report on the economic realities of a writer's life in Britain by Richard Findlater. (BBC 362)

10:15  
**POEMS BY ETTORE RELLA**  
Eleanor Sully reads poems from "Spring Song On an Old Theme," by New York poet and playwright, Ettore Rella.

10:45  
**UNITED FRONT AGAINST FASCISM**  
Dr. Herbert Aptheker speaking at the conference called by the Black Panther Party in Oakland on July 18, 1969.

11:30  
**THE WALLACE BERRY SHOW**



## THURSDAY

SEPTEMBER 25

### 7:00 NEW RELEASES CONCERT

### 8:00 CONCERT

Shostakovich: Symphony No. 10

vonKarajan, Berlin Philharmonic  
DGG 139020 (51)

Harris: Fantasy for Piano and Orchestra

Johana Harris, piano; Solomon, MGM Orchestra  
MGM E 3210 (14)

Vaughan Williams: Sinfonia

Antartica (Symphony no. 7)  
Previn, London Symphony  
RCA LSC 3066 (44)

Vaughan Williams: Five Mystical Songs

Shirley - Quirk, baritone; Willcocks, King's College Choir, English Chamber Orchestra  
Angel 36590 (22)

Vaughan Williams: Motet — O Clap Your Hands

Willcocks, King's College Choir, English Chamber Orchestra  
Angel 36590 (3)

Cowell: Set of Five (1952)

A. Ajemian, violin; M. Ajemian, piano, Bailey, percussion  
MGM E 3454 (18)

### 10:00 MORNING READING

### 10:30 STUDENTS AND SOCIETY — IV

Fellows at the Center for the Study of Democratic Institutions join the conference of students and find themselves as divided as the students.

### 11:30 CONCERT

### 12:00 TECHNOLOGY — IV

Marshall McLuhan joins in a discussion of "Technology and Value" at the Center for the Study of Democratic Institutions.

### 1:00 CONCERT

Beethoven: Septet in E-flat, Op. 20  
Berlin Philharmonic Ensemble  
DGG 18887 (41)

1:45  
**THE PLAYER QUEEN**  
W.B. Yeats' play produced by KPFF's Pacifica Players.

### 3:00 CONCERT

Glenn Glasow: Trio for Violin, Cello, and Piano  
KPFA tape (17)

Debussy: Martyrdom of St. Sebastian

Zorina, narrator; Ormandy, Philadelphia Orchestra  
Columbia M2L 266 (71)

Mennin: Symphony No. 5  
Hanson, Eastman-Rochester Orchestra  
Mercury MG 50379 (22)

### WHAT'S HAPPENING

### 5:00 REVIEW OF THE BRITISH WEEKLIES

### MUSIC REVIEW

### WHERE IT'S AT

### WASHINGTON REPORT

### 6:00 KPFA NEWS ROBERT TIDEMAN

### 7:00 OPEN HOUR

### 8:00 A CONCERT FROM THE SAN FRANCISCO CONSERVATORY

Salvatore Martirano: Ballad  
Barney Childs: Music for trombone and piano

Pauline Oliveros: Theater piece for trombone player and tape

Andrew Imbrie: Three sketches for trombone and piano

Terry Riley: For Ann

### 9:15 WHAT IS AMERICAN IN AMERICAN LITERATURE? — IV

The final session from the 1966 London Festival of American Arts and Humanities. English writer, critic and broadcaster Walter Allen chairs the discussion.

### 10:00 OPERA REVIEW

### 10:30 THE JURA-PARIS ROAD with Charles Shere.

## FRIDAY

SEPTEMBER 26

### 7:00 NEW RELEASES CONCERT

### 8:00 CONCERT

Faure: Cantique de Jean Racine

Fremaux, National Orchestra of the Monte Carlo Opera

Epic LC 3885 (5)

Haydn: Parthia Symphony  
Rudolf, Vienna Radio Orchestra

Westminster 17141 (15)

Mennin: Canzona

Persichetti: Psalm for Band  
Fennell, Eastman Wind Ensemble  
Mercury 50084 (5) (8)

Weber: Fantasia (Variations)  
Op. 25

Masselos, piano

Epic LC 3567 (9)

### 10:00 MORNING READING

### 10:30 EPSTEIN BY PHILIP ROTH

### 11:15 CONCERT

Penderecki: Quartet

Rudin: Tragoedia  
electronic music

### 12:00 TECHNOLOGY — V

A discussion of "Technology and Philosophy."

### 1:00 CONCERT

Lange-Muller: Incidental Music from "Once Upon a Time," Op. 25

Hye-Knudsen, Royal Danish Chorus and Orchestra; Hartmann, tenor

Turnabout 34230 (28)

Seymour Shifrin: Satires of Circumstance (1964)

deGaetani, mezzo-soprano; Weisberg, Contemporary Chamber Ensemble

Nonesuch 71220 (16)

Wolpe: Chamber Piece No. 1 (1964)

Weisberg, Contemporary Chamber Ensemble

Nonesuch 71220 (20)

Smetana: The Bartered Bride (short excerpt from Act 3)

Schwarzkopf, Schmidt, Philharmonia Orchestra  
Angel S 36434 (6)

### 2:15 BOOK REVIEW

### 2:30 POEMS FOR THE PARK

Berkeley poets Ron Silliman and David Bromige are heard during an evening of poetry for the benefit of People's Park in June.

### 3:00 NEW RELEASES CONCERT

### WHAT'S HAPPENING

### 5:00 MIDDLE EAST PRESS REVIEW

### WHERE IT'S AT

### 6:00 KPFA NEWS GEORGE BRUNN

### 7:00 OPEN HOUR

### 8:00 OAKLAND SYMPHONY ORCHESTRA—VI

A performance of The Passion of our Lord According to St. Matthew, by Johann Sebastian Bach in 1729.

The Evangelist . . . . .

Charles Bressler, tenor; Jesus . . Richard Cross, bass, Peter, Judas and Pilate . . .

Harold Enns, bass, with Ella Lee, soprano; Seth McCoy, tenor; and members of the

Oakland Symphony Orchestra conducted by Gerhard Samuel and the Oakland

Symphony Chorus directed by Joseph Liebling.

(March, 1969)

### 11:30 THE SURPLUS PROPHETS

Steve Weissmann, Todd Gitlin, James O'Connor, Terry Cannon, Martin Nicolaus and guests.

## SATURDAY

SEPTEMBER 27

8:00  
**PLANET BALLUNAR**

10:00  
**CHILDREN'S BOOK SAMPLER**  
with Ellyn Beaty.

10:15  
**MORE GOOD OLD NEW MUSIC**

Lou Harrison: Pacifika Rondo  
Hughes, Oakland Youth Chamber Orchestra; Harrison, piri; Colwig, sheng and fang-bsiang; Dee, cheng; Rifas, harp; Bouton, violin

KPFA Archives (25)  
Lou Harrison: Orpheus — for the Singer to Dance — Ballet for Tenor Solo, Chorus and Percussion

Buchanan, tenor; Cirone, conductor; San Jose State College Choral and Percussion Ensembles  
KPFA Archives (41)

Cage: Imaginary Landscape No. 4 for 12 Radios (March No. 2)

(A) Rehcarsal  
(B) World premiere, McMillan Theater, Columbia University, May 2, 1951  
KPFA Archives (8)

Amirkhanian: Symphony I, for Viola, 3 Trumpets in 1/4-tones, Trombone, Clarinet, Piano, 4 Percussionists, Mobile Stage and Electronics (1965)  
KPFA Archives (11)

Reich: Come Out (tape)  
Odyssey 3216 0160 (13)

12:00  
**BOOKS**  
with Kenneth Rexroth.

12:30  
**ROBERT CRAFT CONDUCTS THE COMPLETE WORKS OF ANTON WEBER**

The well-known 1954-1956 recordings (four records) available now only in a high-priced Columbia special order series. We hear opera one through thirty-one in numerical sequence, followed by two additional works without opus numbers. Columbia K4L 232 (184)

4:00  
**THIN AIR**  
Recent developments in the arts and visiting artists.

5:00  
**MANY DIFFERENT THINGS**  
with John FitzGibbon, Herb Kohl and a variety of friends.

6:00  
**FRENCH NEWS ANALYSIS**  
Prepared and read in the French language by Pierre Idiart, editor of the weekly newspaper Le Californien.

6:15  
**THE MUSE OF PARKER STREET**  
Malvina Reynolds with footnotes on the news.

6:30  
**KPFA NEWS**

7:00  
**BIENNALE OF CONTEMPORARY MUSIC — X**  
Featuring Heinz Holliger, oboe, and Ursula Holliger, harp. Recorded on May 15.

Primovs Ramovs: Impulses for Oboe and Harp

Luciano Berio: Sequenza VII for Oboe solo

Karlheinz Stockhausen: Spiral for oboe and transistors  
Andre Jolivet: Controversia for oboe and harp

Henri Pousseur: Caracteres madri alesques for oboe

7:45  
**SURVIVAL OF THE EPIC BALLAD IN THE BALKANS**  
A lecture by noted folklorist A.L. Lloyd delivered at UCLA.

9:00  
**JUNO AND THE PAYCOCK**  
Sean O'Casey's early masterpiece of Dublin tenement life in 1922. Starring Siobhan MacKenna and Cyril Cusack with an introduction by Sean O'Casey himself. (Seraphim 1B-6014)

10:45  
... **WE RUN FROM THE DAY TO A STRANGE NIGHT OF STONE.**  
with Warren Van Orden.

12:00  
**ALL-NIGHT JAZZ**  
with Dan McCloskey.

## SUNDAY

8:00  
**CONCERT**

Villa-Lobos: Prole do Bebe (The Baby's Family), complete

Echaniz, piano  
Westminster W 9343 (40)

Brahms: Sonata No. 1 in G, Op. 78

Bress, violin; Reiner, piano  
RCA CCS 1014 (37)

Cage: Sonata for Clarinet Solo (1933)

Rehfeldt, clarinet  
Advance FGR 4 (4)

Robert Kelly: Patterns for Soprano and Orchestra  
Univ. of Illinois Orchestra; Mary Jane Paul, soprano  
U. of Illinois Custom Recording Series 4 (16)

Morel: Le Rituel de l'espace (1956-58)

Leduc, Orchestre de Radio Canada

RCA CCS 1007 (19)

Haydn: Symphony No. 30, "Alleluia"

Swarowsky, Vienna State Opera Orchestra

Cardinal VSC 10021 (16)

Ben Johnston: Duo for Flute and String Bass (1963)

Nancy Turetzky, flute; Bertram Turetzky, bass  
Advance FGR 1 (8)

10:30  
**REMINISCENCES OF A REBEL**  
Ben Legere continues his radio autobiography.

11:00  
**SUNDAY RECORD REVIEW**

1:00  
**DRAMA AND LITERATURE REVIEW**

2:00  
**CONVERSATIONS ON ASIAN DANCE — I**

Members of the dance faculty at Mills College talk with several visiting dancers about the influence of Asian dance on modern dance.

2:30  
**CONCERT**

Mozart: Serenade in D, K. 239

Winograd, MGM Orchestra  
MGM GC 30006 (12)

Schubert: Symphony No. 7 in C

Szell, Cleveland Orchestra  
Epic LC 3431 (46)

## SEPTEMBER 28

3:30  
**MAY NIGHT**  
Rimsky - Korsakov's opera with the following cast:

Levko . . . Sergei Lemeshev  
Ganna . . . Veronika Borisenko  
Mermaid . . . . .  
Irina Maslennikova

The Bolshoi Theatre Orchestra and Chorus conducted by Vasily Nebolsin. Presented by Lawrence Jackson.

6:00  
**RUSSIAN FOLK MUSIC**

6:30  
**KPFA NEWS**

7:00  
**BIENNALE OF CONTEMPORARY MUSIC — XI**

Natko Deveic: Vocals for soprano and piano  
Vojin Komadina: Microcantate for soprano and piano

Luciano Berio: Sequence for Viola solo

Enriko Josif: Three Psalms for Piano

Dubravko Detoni: Assonances for violincello and piano

Bogdan Gagic: Third Sonata for Piano

Igor Kuljeric: Moments for Piano

Andre Jolivet: Cinq Eclogues for viola solo

Zlatko Pibernik: Study II and III for piano

Helmut Eder: Movements, op. 44

Dubravko Detoni: Chiffres for piano and sound equipment

8:30  
**BENGALI POETRY**

9:00  
**MINDS, MEN AND MACHINES**

Dr. Robert Sinsheimer of Cal Tech assesses the way in which mankind can change the course of future evolution, in a talk called "The Brain of Pooh."

10:00  
**THE CHURL SHOW**  
with Bob Simmons

11:30  
**LIVE MUSIC**  
with Marc and Leon.



## MONDAY

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT OF WORKS BY VAUGHAN WILLIAMS**  
A Sea Symphony  
The Wasps (Aristophanic Suite) (26)  
Boult, London Philharmonic Choir and Orchestra  
Angel SB 3739 (83) (26)

### 10:00 MORNING READING

10:30  
**VIEWES**  
Eleanor Sully observes the scene and introduces a number of distractions.

12:00  
**TECHNOLOGY — VI**  
Herbert Marcuse joins others at the Center for the Study of Democratic Institutions in a concluding discussion on technology.

12:30  
**SOUTH INDIAN DRUMMING**  
The public appearance of mridangam artist T. Ragathan and ethno-musicologist Robert Brown, originally broadcast live in 1963.

1:45  
**THE PREMISE**  
From the Greenwich Village basement-turned-cafe, a collection of satiric sketches featuring Theodore J. Flicker, Joan Darling, George Segal and Thomas Aldredge. (Vanguard VRS 9092)

2:15  
**CONVERSATIONS ON ASIAN DANCE — II**  
Herta Pauly of Upsala College talks about Japanese classical dance.

2:45  
**OF UNICORNS AND UNIVERSES**  
Fantasy and speculative fiction reviews with Baird Searles.

### 3:00 NEW RELEASES CONCERT

## SEPTEMBER 29

### WHAT'S HAPPENING

5:00  
CONFRONTATION  
WASHINGTON  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
LEWIS SHERMAN

7:00  
WILLIAM MANDEL,  
SOVIET PRESS AND  
PERIODICALS  
Mr. Mandel will answer questions submitted by the radio audience.

7:30  
OPEN HOUR

8:00  
**BIENNALE OF CONTEMPORARY MUSIC—XII**  
Josip Magdic: Concertante etchings for french horn and ensemble  
Ivo Petric: Nuances en couleur  
Branimir Sakac: Solo I for violin and ensemble  
Lojze Lebic: Konz B for chamber ensemble  
Primovs Ramous: Composition for flute, idiophones and cordiophones  
Shin-ichi Matsushita: Ha-leines Astrales  
Rafael Aponte Ledee: Epithasis  
Igor Stuhec: Mini-Concert for piano and ensemble

9:15  
**PLATERO AND I**  
A selection of readings from the book by Juan Ramon Jimenez, in the original Spanish and in English, with guitar accompaniment by Andres Segovia.

10:00  
**FEINSTEIN AND LESLIE UGGAMS**

10:30  
**MUSIC FORUM**  
Percussionist Max Neuhaus talks about contemporary percussion techniques and Stockhausen's Zyklus.

11:00  
**WORDS**  
A program of new poetry and word art produced by Clark Coolidge.

12:00  
**TIEDWINDLE**

## TUESDAY

### 7:00 NEW RELEASES CONCERT

8:00  
**CONCERT**  
Schumann: Four Sketches, Op. 58 and Canon in b  
Elsasser, organ  
MGM E 3007 (17)  
Bowles: The Wind Remains  
Renzi, soprano; Driscoll, tenor; Surinach, MGM Orchestra  
MGM E 3549 (18)  
Purcell: Distressed Innocence  
Stevens, Orchestra of the Accademia Monteverdiana  
MHS 946 (12)  
Beethoven: Sonata No. 30  
Hungerford, piano  
Vanguard 71172 (20)  
Bartok: Music for Strings, percussion and celesta  
Boulez, BBC Symphony  
Columbia MS 7206 (30)  
Dvorak: Romance for violin and orchestra, Op. 11  
Stern, violin; Ormandy, Philadelphia Orchestra  
Columbia MS 6876 (13)

### 10:00 MORNING READING

10:30  
**CONCERT**  
Haydn: Symphony No. 6, "Le Matin"  
Goberman, Vienna State Opera Orchestra  
Odyssey 3216 0033 (20)  
Beethoven: Sonata No. 21, "Waldstein"  
Backhaus, piano  
London CS 6161 (23)  
Milhaud: Le Carnaval d'Aix  
Bogliandino, RAI Rome Symphony  
KPFA tape (20)  
Ruggles: Organum  
Watanabe, Japan Philharmonic  
CRI 127 (6)  
Beethoven: Symphony No. 7  
Fricsay, Berlin Philharmonic  
Heliodor HS 25065 (39)

### 12:30 MEDICAL RADIO CONFERENCE

1:30  
**KRAPP'S LAST TAPE**  
A play by Samuel Beckett.

## SEPTEMBER 30

2:30  
**CONVERSATIONS ON ASIAN DANCE—III**  
A discussion focusing on the dance forms of Ceylon.

3:00  
**MOZART WITH LEEDY**  
Wolfgang Mozart: The Goose of Cairo, K. 422 (OPERA)  
Douglas Leedy: Exhibition Music (1965)

### WHAT'S HAPPENING

5:00  
**DRAMA AND LITERATURE REVIEW**  
WHERE IT'S AT  
WASHINGTON REPORT

6:00  
KPFA NEWS  
STEVE MURDOCK  
JACK MORRISON

7:00  
OPEN HOUR

8:00  
**AVANT-GARDE TROMBONE CONCERT**  
A recital by Stuart Dempster, principal trombonist of the Oakland Symphony.  
Larry Austin: Changes, open style for trombone and magnetic tape  
John Cage: Solo for Sliding Trombone  
Robert Erickson: Ricercare a 5  
Luciano Berio: Sequenza V for Solo Trombone  
Pauline Oliveros-Elizabeth Harris: Theater Piece  
Barney Childs: Sonata for Solo Trombone

9:45  
**RADIO EVENT NO. 1**  
"Radio Caress." Intermedia artist Charles Amirkhonian requests the active participation of the listening audience.

10:45  
**ETHIOPIAN MUSIC**

11:30  
**ELDRIDGE CLEAVER FROM OUTER SPACE**  
Eldridge Cleaver's message from "somewhere in the third world" received in Berkeley on July 2, 1969.

12:00  
**MUSIC SPECIAL**

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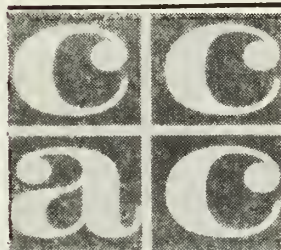
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- We will publish the best stories, poems, and essays that are available to us. Quality is our one conviction and prejudice.
- Our interest in controversy will extend only to that controversy which by luck or intention succeeds in making itself literature.
- Although we are independent of KPFA radio programming, it is anticipated that some material will suit both print and broadcast, and we'll have the advantage of that. Certain experiments may present themselves. Reader, writer, and listener may all gain.
- But the literary section of the Folio will consider itself essentially a literary magazine. Both readers and writers should in fact consider it that way. Though no single issue of the Folio is likely to contain a large quantity of material both money and proportion are limiting factors, yet the monthly printing should accumulate step by step over the course of the year a weight and variety of work sufficient to a magazine. Sufficient, we hope, to a very good magazine.

— Ken Lash, Literary Editor

### A Note to Writers from the Literary Editor:

This magazine is OPEN. Any style, any subject, any approach, any place of origin is acceptable. Or rejectable. No cliques, no axes. Two limitations: your ability to write. My ability to recognize it.

Unnaturally, you won't get paid. Half a dozen complimentary copies of the issue, plus further copies at cost.

But: you'll get an unusual readership. Unusually large - 12,000-14,000 circulation right now; and unusually varied - not only all the literary types, but also people who wouldn't ordinarily buy a "literary" magazine or book (like Emma Bovary, say) but who get this Folio because of KPFA and getting it, will probably look at it.

The usual ground rules apply: no unsolicited manuscripts will be returned unless we're furnished with a stamped, self-addressed envelope. Don't request comment on your work: we haven't the staff. Address manuscripts to Lash, KPFA Folio, 2207 Shattuck Ave., Berkeley, Calif. 94704.

Amateurs, Club Writers, Weekenders: This isn't really your kind of opportunity, nor have we the personnel to help you.

# WHILE READING PHILIP LAMANTIA ON BOARD A GREEK SHIP GOING TO AEGINA

I know Osiris when I see him  
He talks to me in French  
He pretends he's now away on holiday  
Reading Fantomas in English version

He's been visiting the castles of Morea  
Keeping a note-book on his journey  
He happens to have met me once  
At the Duchess of La Rochefoucauld

I know he is Osiris. He insists,  
The Cafe Flore perhaps in Paris  
And the one who introduced us then  
Was a Turkish actor called Barbouth

He still pretends he knows my friends  
Mare'o and Bulle, Kalfon and Clementi  
He's not in any ease Egyptian  
His mother's Jewish and his father's Greek

He also knows the very rich  
Dined recently with Pompidou  
And with Marcello Mastroianni  
He also swore he knew Picasso

Osiris is I know his real name  
He pretends he's called Siriso  
Well known playboy in the days  
When King Farouk was still around in Rome

Osiris is now trapped in admiration  
Of the houses on the waterfront of Aegina  
There she is, he cries, my sister Isis  
She has come to fetch me as I hoped

Isis' looked like Mrs. Lambrou  
Wearing more exotic clothes  
And he of course likes boys as you'd expect  
My next trip is Mount Olympus, he declared

And he vanished in the milling crowd  
Later I met a girl called Iris  
She pretended that she knew Osiris  
But I know she meant another person

For she described him as a negro singer  
Of the old blues from New Orleans  
Who claimed he'd met in the Hotel Poseidon  
A friend of her's the poet Philip Lamantia.

— Namos Valaoritis

## IMPOSSIBLE POEM

The earth is flat  
Kierkegaard spoke too soon  
About the possibilities  
Of going to the moon

The turgid past is round  
Comes to an edge  
And falls abruptly down  
For centuries on end

How tall is a mammoth's trunk  
Compared to a sequoia plant  
Outside the mouth  
There is no place for a smile to go

The longest habit  
Is a stocking made of verse  
With a snub nose  
When an idea suddenly drops in

The earth as Kant  
Categorically pointed out  
Is nothing but an imperative form  
In the mind of a man  
Whose thought was Kant

What bank is without a banker  
What is a crowd without many people  
What car without a seat  
In a sealess moon

Athens broken in two  
Filled with black mass  
In a green church  
Stretched out on a cloth of how to be swallowed up by an  
argument

Or as a girl bathing naked in a spring  
A don't disguised as a must when reasons don't follow  
The trodden path of where he went

Turning suddenly to the left  
Of what is right or wrong  
I stuffed my thought in the empty can  
Of a dying man's last sentence

Which is as the first cry  
Of a newborn baby  
From right to left the distance is that of a gyrating head  
From Kierkegaard who spoke too soon

— Namos Valaoritis



## ENTOMOLOGY

### to Grandville

The coffins of megalomania serve  
Only feelings of inferiority  
The night visitor was a fish  
The tail of a frog played with its foam  
Leaves were kisses and lamentation  
Tipping their hats, the crickets  
Greeted the drooping petals

Love the gambler scurried like a centipede  
Its bureau drawers crammed with fluff  
Plucked from the feathers of riddles  
A hill had the waist of a corpulent woman  
The chameleon came dressed as a fly  
(It was a man from the waist up)  
A bell rang the door in order to be heard  
A whisper whispered for a wasp to appear  
Moved its little head right and left  
As though thinking of something very important

A dilemma dressed as a butterfly  
Entered fluttering into the brains of trees  
Ataxerxes, a loaf of bread from the oven,  
Found it amusing to cut himself  
With an enormous kitchen knife  
In the dining room of every day  
Our pious hopes await  
Their turn in order to find out  
What mysteries assemble within them

Like buckets that hate the cistern water  
Ants carried off whole houses on their backs  
At night superstitions became glittering grass  
And the moon organized musical concerts  
With orchestrations of shrubs  
Pigeons queued up at the kiosks  
To learn the news of the day

And the waters kept guard  
Lest an oar strike them on the head  
A pebble like a whale fell asleep  
And the idler spent the whole day  
Sitting crosslegged on a rock.

A man made of marble  
Crossed himself  
Hiding his feelings  
Concerning his daughter's crime  
An insane swallow  
Imprisoned in the cage of its happiness  
Drowned in despair  
Century plants attended its funeral  
Laurels spouted their speeches  
With many non-sequiturs  
Embellishing with beautiful adjectives  
The lower portions of their stalks.

— Nanos Valaoritis  
translated by Kimon Friar

**WHAT NO TYRANT EVER SAID BEFORE HE SWALLOWED  
HIS OWN WORDS**

WE SHALL BUILD RUINS EVERYWHERE  
WE SHALL ERECT FALSE DICTATORSHIPS OF THE MIND ON PUNY  
REAL ONES  
WE SHALL ABOLISH MOLECULES  
WE SHALL LAUGH OUR WAY TO DEATH AND MAKE LAUGHTER GRAVE  
WE SHALL UNDERMINE POMPOSITY BY THE YARD  
WE SHALL BLOW UP INNOCENCE TO THE SIZE OF A PEBBLE  
WE SHALL ENFORCE THE LAW OF ABSOLUTE CALM ON ALL FACIAL  
EXPRESSIONS  
WE SHALL TAKE FROM CAESAR ONLY WHAT BELONGS TO CAESAR  
WE SHALL POUR RIDICULE ON EVIDENCE  
WE SHALL PUNISH SERIOUSNESS WITH A SMILE  
WE SHALL LIFT WOMAN TO THE RANK OF A BIRD  
WE SHALL LET OURSELVES BE NAILED TO THE CROSS IN ORDER TO BE  
RESTORED LATER TO THE KINGDOM OF HELL  
WE SHALL REMEMBER THE PURPLE NIGHT OF SLAVERY WITH REGRET  
WE SHALL REMAIN UNRUFFLED BY STORMS OF CONSCIENCE WHEN  
FEMININE VOICES WILL FILL US WITH FEATHERY REPROACHES  
WE SHALL ERECT HUGE MONUMENTS TO NOTHING  
TO LUST TO LOVE TO LAZINESS TO FUN  
TO ANYTHING THAT LENDS ITSELF OF ITS OWN ACCORD  
WE SHALL SPIN TALL STORIES WITH FIBRES OF GLASS  
WE SHALL CRYSTAL-GAZE ON SORDID SCENES MAGNIFIED AND THREE  
DIMENSIONAL  
WE SHALL RIME BACKWARDS WHAT IS GENERAL TO WHAT IS PRIVATE  
WE SHALL USE DICTIONARIES TO LOSE CERTAIN WORDS FOR EVER  
WE SHALL NEVER GIVE ANYTHING BACK IF IT WAS NOT GIVEN  
WE SHALL LEARN HOW TO BUTTERFLY HOW TO TREE-TOP HOW TO  
MOUNTAIN  
WE SHALL REMAIN FAITHFUL TO INFIDELITY  
WE SHALL DO ANYTHING WE WISH TO DO  
WE SHALL BEFORE IT'S TOO LATE  
WE SHALL MARRIAGE OR FATE  
WE SHALL IN HEAVEN EARTH  
WE SHALL WHATEVER  
AND  
WE SHALL WIEN  
AND  
IT  
WE SHALL BE  
COME

— Nanos Valaoritis



## MUSIC HALL LEG TRICKS APPLIED TO LIFE

I made my leg disappear for a whole day and a whole night I stood I  
Walked I ate I slept I sat I rode on a bus on a bicycle I drove a car  
Made love went to a movie with one leg  
Only I could see that my leg was no longer there  
I performed feats of standing on one leg as if I was standing on two  
No one understood the stress involved in these strange gymnastics  
This state is commonly described by the expression being out on  
A limb  
People do not realise what this implies  
As I sat cross legged with only one leg a lady next to me complained  
That the weather affected her leg  
To my dismay I saw my trouser clad leg protruding underneath her skirt  
My leg it seemed had sought refuge on the lady's leg which it had  
First displaced and then replaced  
Happily — for the lady — no one but I could see this anomaly  
My leg was punishing me by going to someone else  
It wanted to make me jealous  
I could see no other reason for its strange behaviour  
I almost lost my head when I saw it  
To lose a leg is not much of a loss  
But to lose one's head that is far more serious  
What the repercussions might be will be the subject of my next study on  
The hazards of lost limbs  
I later lost my head to a very young and pretty girl of sixteen of Norwegian  
origin called Marta who went around wearing my head for days and  
Couldn't understand why so many foreign thoughts clouded her simple mind  
I only recovered my head when I met an Egyptian girl whose ancient soul  
Knew how to recover lost heads  
She knew how dangerous it was for both parties to lose their heads  
She contented herself with stealing hearts which is much safer because  
No one notices it  
One can wear someone else's heart for days months years with no unhappy  
consequences  
I promised her from now on never to make my leg disappear again  
It's come back since and the lady now moves on one leg only without realizing  
It  
Hers must have gone off somewhere else in the meanwhile and refused to  
Come back  
Since that time I have often noticed on the bus many people without heads.

— Nanos Valaoritis

Nanos Valaoritis was reborn in Lausanne Switzerland from Greek parents in the year 1921 on the 5th of July at 8:30 in the evening which makes him Cancer with ascendant Aquarius and he then studied in Greece until he left in 1944 for England and studied there some more until he left and went to France where he studied more in 1954 and in 1960 he went back to Greece

and started a review of writing called **Pali**. In 1948 he published a book of poems **The Punishment of the Magicians** and then in 1958 he published another book of poems **Central Arcade** and also **Diamond Earth** with drawings of his wife painter Marie Wilson. He now teaches at San Francisco State, world literature and creative writing.

Kimon Friar was born in Istamboul of Greek parents and came to the U.S. when he was young. He studied in the University of Chicago and then he went to Greece after teaching poetry in New York. In Greece he met Kazantzakis and translated his *Odyssey* and many other Greek poets whose poems he's been publishing in various magazines and books. He now lives in Athens.

Excerpts from

# The Argentina Meat Deal

novel in progress (one chapter)

Aren't we happy,

aren't we happy! she says. Sure, I say, it's just that our situation is so awkward, I mean the dissolving of our ties is bound to take place under fatal conditions.

We're on our way to our favorite dinner place, or rather the club, newly inaugurated, very popular under new management and redecorated it only allows members. One of our showiest friends comes along - and he doesn't do so for our sake. We enter, there are lots of young people, many lovely girls. The management is Scandinavian, Norwegian-Danish you pick your own fish, slip into the diving bell, a combination of fishing trap and storage tank. I descend together with two other fellows. We count no less than nine giant eels, also one of normal size and a fish big as a pig. Now and then we get caught in a wrestle with the eels, they're very strong and wind around us in quick movements. They're black but not electric.

Food tastes great after the fishing. For entertainment enormous enlargements of the guests themselves are blown up on a screen and you can make your own music in kind of an outdoor cafe, not very frequented at night. Our friend joins a session. He brings his own instrument: a lightweight drainpipe on the socket of a box, and on top, the drum: a can on a wooden fixture. Two more girls with escorts join our party and suggest we go somewhere else. It's getting late and we tell our friend who stands pounding his instrument: pack up your contraption and come along! When suddenly a voice escapes from the mouth of one of the girls - but it's not hers; it seems to come from another world, deranged, crazy. We shake her and when she so to speak wakes up, it's gone. It sounded fantastic somehow, totally unrelated to her, several keys deeper than her normal voice. We don't see the red ants in the dark, their paths have started to appear everywhere. Just for fun the other day we followed them a long way. At one spot they had gathered around a dead wasp. Did they kill it? They were feverishly active around it, and if translated into human size the scene would turn the wasp into one of the largest tyrannosaurs that existed. One of us suggests their rate of reproduction has become frightening and points at the possibility, that if

our species were extinguished, they might take over life on land by merely reproducing, thus covering the Earth by an erratic red carpet, although thin as a veil sealing every fraction of ground and preventing the appearance of any other form of life by instantly incorporating it in the surface covered by them, creeping in everywhere destroying membranes and tissues making it impossible for example to open the eyes which would immediately be covered by the tiny red animals - provided of course we go on destroying the ecology by exterminating all other species including ourselves, the biggest eels in our tank were surely nine feet long. The so called world of madness lies very close and does not make use of our great capacity for organization and exclusion. Softly as a cat I land after my leap. Before the strange voice burst from the mouth of the girl I watched her in profile, her pointed nose, a faint smile gave her face an air of great satisfaction, cheeks a little red, not unattractive in any way, eyes normal, their glow perhaps somewhat more intense than usual - and then it happens - inexplicably - in the moonlight her eyes go blank, no communication with them any longer. With her fingers she combs her hair straight up, the moon shines through the furious protuberances of the blonde mass of hair, her words without any connection to ours, she keeps no channel open to our thinking and yet her remarks are answers, indirect and infernally evil, she somehow penetrates us with a murderous symbolism, all the way down to such painful weaknesses I thought were unknown to anybody but myself. Everything we say she interprets as having a devilish meaning, her eyes looking askance at greatly distorted angles, her voice penetrating and coarse as a man's, her back straight as a ramrod she grows a head taller. It only lasts a couple of minutes, I know because just before I looked at a clock above us, making the reflection that time looked elegant in the beautifully designed pendule.

A ball bounces between light and dark. A human heap moves in its wrinkles. I soon cheer up, content with very little, success is self-sufficient and numbs large areas around it. Look out! says somebody with an exclamation mark high as the tower of a church. Skin tightens across cheeks. I take out a chair, climb on top, there's

the glimpse of an ass through the slit of a jacket, I open the doors of a cupboard, look inside thinking: is she with child? I descend to piss, standing with legs wide apart I hold it like a cigar.

At dawn my friend and I go for a ride in his car. He has long black hair covering his ears, wears a wide-brimmed bishop's hat which truly makes his head look topless and his beautiful features horribly ugly. He puts on the radio, turns it up to its loudest and drives like mad, a crazy animal disguised beyond recognition, pulls his upper lip toward his nose with a growl, his yellow fangs strike out from under the hat, a crinkled paper bag stops in the middle of a twist, my brain fights to choke a scream, we drive past a restaurant, a negro sweeps the floor clean of the black from the whites, my friend dances by tearing and yanking at the steering wheel now and then letting it go entirely, snapping his fingers in abnormal exaltation clearly showing in the numbing frenzy of their sound. He has just taken a pill of calming sedative but it's too early for the effects. I hit the seat of the car to the beat of the tune, life rocks past through predominantly windshield straight ahead, the world in a frame. My friend is talking all the time but drowns in the music. At its center I'm conscious of a head. Through it wind the loops of impulses, and who do they affect? he says when we get into an argument, yes me, I'm the one who gets hurt! he says, subtracting my head in the process. As he goes on snapping his finger I hear it's no ordinary rhythm but that my friend is poSSEESSED.

Now summer is gone.

Dogs are not quite in their right mind.

Beneath me is my thumb and underneath it a substance, compressed with all the power of my thumb, plies or rings sunk through the material condensed below the surface into a submerged staple: a replica of the strength of my thumb; the finger spread over a large area radiating from it, impossible to pinpoint neither here nor there, but my thumb vibrated out across the surroundings. A man turns to have a look, two red points in his face remain in my memory as he turns away. A young girl in white stockings leans forward looking through a shop window at the helmet of an armor. Provided it is a genuine



antique how did its last occupant look in his medieval battle underwear? What did the last face in the helmet look like? The young girl's panties show under the miniskirt as she bends forward looking in under its lifted visor. Is she a prospect? I remember hearing dad lying masturbating in the dark and for the first time I realized we weren't so different after all. We never stop growing never stop.

I enter a store and say: have you a piece of rope can I buy? I pass a case of apples, take two, tuck them into my spacious pockets, unnoticeable - I hope. The store keeper is a tall negro, he starts bawling me out. I can't hear what he says and ask: What? He disappears into a little storage room at the rear, returns and throws a rope end on the counter. I'm not sure he saw me take the apples - one could pass - for trying - but two! What's he yelling about? Never mind I take no chances but say: and two apples. I think I hear him say: a dollar. Throw a dollar bill on the counter while he slips the rope into a paper bag. I think it's pretty expensive but keep my mouth shut in view of the shoplifting, just make as though I didn't hear. He repeats: half a dollar. Quick as lightning I scoop up the dollar bill and throw two quarters in front of him grab the bag and leave, take one apple out of my pocket. It's moist and cool, almost transparent with freshness. Delighted I lift it to my mouth but as I turn it I see the lower part is brown from decay. Hell, I say. A clown all dressed up for performance is passing me walking side by side. I look at him in profile: at the end of his long nose there's a bright red spot painted and under it his mouth is half open. As he passes I see the back of his head is completely bald. Hasn't he got any hair or has he shaved it or pasted something on top? to look even more silly?

A square metal part of a machine moves from upper to lower position, its function? haven't the slightest idea. Sky is clear blue as though the light came from somewhere else but the sun. In highest regions almost transparent. I'm watching life in the shape of red spheres, bent, spectrum split: I'm looking at the sun through fish roe, each sphere a world. Between grains light is very strong, I'm blinded, a dark longwave sways through brain on the verge of blackout which isn't black but white with everything dark

around it, sudden recessions of perspective I turn my head so quickly the image remains on the old spot. A man eats his mustache, in it a muffled scream. Silent waiting: dark and flat: What happens next? Anticipation? everywhere in it sad lines and doodling. A huge weight rolls on top. Under it: inexplicably freed movements, fast tapping of nails on a windowpane. I sweep a wasp from my leg, it tumbles to the ground. Immediately there comes another wasp and finishes the first one off, there's a third one, lands and remains on the ground eating, the other flies away with his share. One leg at a time, I think.

I see a white creature surrounded by dark. The black is tearing big chunks out of him under the chin, also half the neck and part of the chest gone. (I'm not much of an imaginist but refuse to censor my subconscious - no matter how persistent my critics I refuse to cut) a stern looking woman sits in the center with arms and legs spread over the surroundings, brownish. As I look the other way I see a sharply spotlighted colony of seashells in the enclosing darkness; very clear outer contours and black passways opening into them. Do they intercommunicate? Next time I look they're gone. In their place lies the white skeleton of a bird perforated by the black. Its structure tremendously complicated. It also vanishes, left are only a few scattered remains: pieces of horn, cartilage, empty ears, chaff, the white beak of a bird in profile gaping over the dark, nails, hair, scissors cutting in free suspension, we never get older never stop growing if we do we just die, just die. My feet stumble over surfacing roots; a little boy walking, an explorer's excursion, a receptor on its way: the small round ears, the large open eyes, head huge in proportion to his little body. In front of him runs a small human rat, Mickey Mouse.

A sound bursts into fine powder, the cloud stands shaking, then fades against a background crisscrossed by scars. Two friends become visible, united in hopeless cancer, I ask them, can we openly discuss the cause of your disease? when one of them receives the information he is cured and their friendship collapses for lack of common interest.

I leave swinging my arms violently as I walk away, poke around the house for a while, jerk my head repeatedly

backward tossing hair away from my face. A foreboding serews through me, I try to ignore it and construe a plan for the solving of a problem. I execute it succeeding beyond expectation to the extent that its timing turns out just right although the final result does not materialize. It gives cause however to new attempts in new directions, preparations are long and intricate, eestasy is immediate. I stand on a balcony projecting from the house above the street and its undermining forces. My eyes rest in the distance, I tear them loose from it; across the street a whitehaired man desperately licks a stamp. A blue-white light inflicts sharp pain. The atoms of the molecules are held together by virtue of the electrons they share, some in a firm, some in a feeble grip. A bankrupt man turns wisely from nothing having to nothing doing - from not having to not wanting, and why did events take such a course? when did the elastic in my shorts start going slack so they began to slip? Now I walk with a bare ass under shirt and trousers, my shorts hanging in my pants, prevented from dropping by the crotch, thank god. Feels ridiculous, but for the moment nothing can be done about it except sitting down.

As I rise two birds fall slantwise across the sky, I wonder if the question mark isn't the most beautiful of all signs?

— LENNART BRUCE

Lennart Bruce was born in 1919 in Stockholm, Sweden. After schooling and military service, he traveled to Buenos Aires to conduct his own fruit brokerage business. Returning to Stockholm in 1947, he became one of Sweden's largest dealers in fresh fruit, head of a chain of supermarkets and board member of Fruktecentralen A.B., Sweden's main fruit retailing chain. As a financier, he was also head of Gore Bruce A/B, an investment firm working in undeveloped countries. In 1960 he left Europe for West Africa where he started Liberia's first public transport company. He was also head of the Monrovia Cold Storage Trading Corp., the Bruce Trading Co., and the Swedish African Milk Co., the first milk reconstitution plant in Liberia. In 1963 he closed his commercial career, moved to the United States and commenced a second life as a poet writing in the English language. He lives in San Francisco with his wife Sonya, and is currently translating his own work into Swedish.



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